

GARDNER FOX: A TRIBUTE AND AN INTERVIEW

• No. 113 • March 15 • \$2.50 (\$3.50 in Canada)

AMAZING HEROES



The Justice Machine Rolls On!

STARBLAZE

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**INFORMATION
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REMEMBER THE MARVEL
VALUE STRIPS ?

OUR COVER: Mike Davis
which concludes a rendering of the
reminiscently released but popular
Justice Wagons. The series is a
1987 Comics & Art cover that is, not
the series was colored by Dale Dale
and explained by Terese Moore



GARDNER FOX: 1911-1986



Enter the mysterious world of

ENCHANTER
"A CHANGING MYSTIC AND MAGICAL WORLD"

your fantasies will never be the same

Coming this April from
Don Chin, Mike Dringenberg.

ECLIPSE
COMICS

News

The hullabaloo over DC's new set of guidelines: Chaykin, Miller, Moore, Wolfman vow to leave DC

In response to increasing pressure from distributors and retailers who are alarmed at the "mature" content of some comics, DC has announced its intention of creating a set of ratings—or guidelines—for its comics.

Although DC initially reserved its ratings system as consulting of three tiers—with covers rated "General," "Mature," and "Adult"—the company recently announced that it will in fact only use the "Mature" advisory "parental" rated books will, as before, continue to appear with no advisory label for the traditional Comics Code stamp, and DC has no plans to indicate any "Adult" comics.

According to DC, the titles that will be rated "Mature" include *Swamp Thing* and *Vigilante* (both of which have earned advances over the past year, the latter unexpectedly), as well as *Shazam* and the upcoming *Shadow* (both by ANDREW HELLER and BILL MEINSCHEWITZ). (Chaykin's 1986

Shadow mini-series also earned an advisory.)

Before the ratings were officially announced, a group of 24 major comics professionals from DC and Marvel, responding to the two companies' plans to implement ratings, ran a full-page ad in the *Comics Buyer's Guide* protesting the idea. When the new "guidelines" were finally announced in January, four of the signers—ROBERT CHAYKIN, FRANK MILLER, ALAN MOORE, FRANK MILLER, and MARY WOLFE—were so incensed by the ratings that they would, when their respective contracts ran out, no longer work for DC if it adhered to the plan.

The four protesters were responsible for the best share of DC's major critical or commercial distribution coups of 1986, including *Watchmen*, *The Shadow*, *Dark Knight*, *Swamp Thing*, *Electric Blue*, *The History of the DC Universe*, and the commercially popular *Teen Titans*. JOEY



Swamp Thing's "mature readers" advisory: the start of a trend for DC.

BERNE and GEORGE PEREZ, who were behind DC's other big splash of the year (*Legends*, *Wonder Woman*, and the revamped *Superman* relaunch), have not threatened to quit, but both were among the signatories of the original document—as was JAROSLAW, BRAD LINDNER, and DC executive STEVE BISHOP. BARRY ORDMAN, DAVE GIBBONS, MIKE W. BAKER, and LYN WHELAN.

No matter what has been heard on the subject of guidelines or ratings from Marvel, what the DC has reportedly been shelled. Major companies currently using advisories of one kind or another include Archaic Comics, Comixity, Eclipse, Fantagraphics Books, Kitchen Sink, and Kewpie Press.

Scheduling changes at NOW

NOW will be going monthly this spring, as the new artistic team of PAUL KISTERTY and MIKE SCHNEIDER was over with the *Promex* series CHRIS ECKER is busy on *Comix* *Shazam* and *His World* (Crisis). Issue #1, out in May, will be the first monthly issue, and there are plans for making the book more a full-order one.

NOW is delaying *Star Wars* and *His World* from December to March release, partly as a result of shifts in the creative team, partly to avoid the glut of comics that afflicted the market toward the beginning of the year. To ensure the issue, editor JONATHAN ECKER is writing, JOHN THOMP-

SON and BRIAN THOMAS are drawing the first issue, and TONY



ATKINS and Paul Brown are drawing the second issue. The first issue boasts a cover painted by BARRY ORDMAN. BILL REINHOLD handles the second month.

NOW has cancelled *Prime Slave* (issue #4, which shipped in February), TONY BASHGARD has been too busy with other projects to bring the book on schedule, and it was ended by mutual consent between creator and publisher.

Jones quits Elite

R.A. JONES has announced his decision to resign as Executive Editor of *Elite* Comics, effective at the first week of February. Jones, well-known, will be writing one of *Elite*'s other titles, *Highway* and *Deathblow*.

TOGETHER AGAIN— for the FIRST TIME!

"... Humorous situations and sparkling, funny dialog... If fun-filled fantasy is your cup of tea, then by all means give *Myth Adventures* a try."

—R. A. Jones—*Amazing Heroes*

"Foglio is a wonderful cartoonist. His drawings are full of character and movement. The nearest thing I can compare it to is Chuck Jones's Warner Brothers cartoons... Better than standard with strong elements of L. Frank Baum and sleazy paperback thrillers."

—The Comics Journal

Myth Adventures Two, the sequel to the rollicking *Myth Adventures One*, is on sale at your favorite specialty store now!

Myth Adventures One
ISBN 0-89605-414-9
\$12.95 Retail

**STARBLAZE
GRAPHICS**

Myth Adventures Two
ISBN 0-89605-433-4
\$12.95 Retail

The Donning Company/Publishers



coming DISTRACTIONS

MAR. 1-15

A.C.E. COMICS

ADVENTURES OF SPENCER BROOK #1

New monthly title from super hero fan
Harris.
\$1.75 (black-and-white comic, 32pgs, 27c)

BARBARIAN #1

New, Tim Burton, and/or to be the
"average" superhero story.
\$1.75 (black-and-white comic, 32pgs, 27c)

STARK: FUTURE #1

The "Rings" journey through the
savage of the, overcoming the peak
of the "chick" world.
\$1.75 (black-and-white comic, 32pgs, 27c)

WALLOK 5 #1

Don's origin is needed.
\$1.75 (black-and-white comic, 32pgs, 27c)



Featuring: THE SQUARE MEN WITH BROTHER
ADVENTURES: THE SQUARE MEN WITH BROTHER

FANTASTIC ADVENTURES #1

Classic adventure stories in the
classic style. Features: The Square
Men, and a previously unpublished
story by George Lucas.
\$1.75 (black-and-white comic, 32pgs, 27c)

JUDO JOE #1

Comix's original martial art hero.
\$1.75 (black-and-white comic, 32pgs, 27c)

ARCEL

DRAGONING #1

New characters for the origin of the
Dragon.
\$1.75 (black-and-white comic, 32pgs, 27c)

ELFLOID #1

New characters for the origin of the
Elf.
\$1.75 (black-and-white comic, 32pgs, 27c)

SPRING BREAK COMICS #1

The "Spring Break" comic book.
\$1.75 (black-and-white comic, 32pgs, 27c)

ARFI ARFI STUDIOS

JUST A LEAGUE OF AMERICANS—AMERICAN WAR #1

A "proud" book.
\$1.75 (black-and-white comic, 32pgs, 27c)

ARROW COMICS

SHANTOWN #1

Shantown is a "proud" book to the
"proud" book.
\$1.75 (black-and-white comic, 32pgs, 27c)

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- **FIRST SECKACK #1**
 (Storyline from the First Comics)
 Storyline
 (1st color comic, ships 1987)
- **GHOSTBUSTERS #5**
 Old, forgotten on Mars
 Story
 (1st color comic, ships 1987)
- **GRABBACK #26**
 A small (tame) giant, and the death of a major character. Nothing in *Grabback* will ever be the same.
 Story
 (1st color comic, ships 1987)
- **WOLFE 430**
 The Captain's Revenge
 (1st color comic, ships 1987)



- **MIKEY MOUSE COMICS DIGEST #4**
 (1st color comic, ships 1987)
- **WOLFE SORGOGE #11**
 The Son of the Bull
 (1st color comic, ships 1987)
- **WOLFE SORGOGE COMICS DIGEST #4**
 (1st color comic, ships 1987)
- **WALT DISNEY'S COMICS AND STORIES #23**
 (1st color comic, ships 1987)

BOY COMICS

- **CHROME #8**
 Chrome fights with the anti-magic organization known as SHUT-OUT.
 Story
 (1st color comic, ships 1987)
- **THE LAST OF THE WIKING HEROS #1**
 A saga of warriors, demons, sorcery, and historical events.
 Storyline
 (1st color comic, ships 1987)

GLADSTONE COMICS

- **DONALD DUCK #56**
 (1st color comic, ships 1987)
- **MIKEY MOUSE #227**
 The conclusion of "The Captain's Revenge"
 Storyline
 (1st color comic, ships 1987)

- **MIKEY MOUSE COMICS DIGEST #4**
 (1st color comic, ships 1987)
- **WOLFE SORGOGE #11**
 The Son of the Bull
 (1st color comic, ships 1987)
- **WOLFE SORGOGE COMICS DIGEST #4**
 (1st color comic, ships 1987)
- **WALT DISNEY'S COMICS AND STORIES #23**
 (1st color comic, ships 1987)

IMPERIAL COMICS

- **BATTLE TO THE DEATH #3**
 (1st color comic, ships 1987)
- **BLACKSTAR #4**
 (1st color comic, ships 1987)

- **THE LITTLEST NINJA #2**
 (1st color comic, ships 1987)
- **MATRAX #1**
 (1st color comic, ships 1987)

- **PRIDE #3**
 (1st color comic, ships 1987)

KITCHEN SINK PRESS

- **OMAHA THE CAT DANCER #5**
 (1st color comic, ships 1987)
- **THE SPRINT #39**
 (1st color comic, ships 1987)

- **THE SPRINT #39**
 (1st color comic, ships 1987)

- **MAD DOG**
 (1st color comic, ships 1987)

- **KATH LAUMER'S RETIE #1**
 (1st color comic, ships 1987)

- **SPRINT #39**
 (1st color comic, ships 1987)

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- **CONAN THE KING #41**
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MARVEL STAR COMICS

- **CHUCK NORRIS #4**
 (1st color comic, ships 1987)

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 (1st color comic, ships 1987)

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 (1st color comic, ships 1987)

METRO COMICS

- **MATT CHAMBER #2**
A series of stories told in city scenes
Story: Robert Loren Fleming
Art: Brian Gates
(120 pages black-and-white comic, ships in March)



- **SCION-A BREED APART #1**
Single issue
The science of alien better is out for the love of a world
Story: Bob Kane
Art: Jim Nease
(320 black-and-white comic, ships in March)

NOW COMICS

- **RALPH SMART ADVENTURES VOL. 3 #2**
Serialized
2100 Serialized comic, ships in March
- **WALLER THUNDERBOLT AND HIS FIREFLIES #5**
Serialized
Art: Thompson & Thomas
(310 full-color comic, ships in March)

PARAGRAPHICS

- **AFTER APOCALYPSE #**
A tale of struggle and survival in a post-nuclear world
Story: Cliff Biggers
Art: Mark Bagley
(910 black-and-white comic, ships in March)
- **BOFFO LIPS #7**
With Liturgy and Joe Power: Once The Dark Night and more
Serialized: Betty & Williams
(1100 24-page black-and-white comic, ships in March)
- **ULTRAGUT AND JOE POWER SPECIAL #1**
Now in their own book
Story: Art
Art: Charlie Williams
(1100 24-page black-and-white comic, ships in March)

PURE IMAGINATION

- **DOO WEE'S TWEEL BOOK #2**
Includes 500 words by Mel Wood, Joe Orlando, Al Williamson, Bob Powell, and others
(3100 black-and-white comic, ships in March)

PYRAMID COMICS

- **BARBARIC TALES #4**
Work by Mark Patrick, Page New, and others
(910 black-and-white comic, ships in March)
- **DARK VISIONS #5**
Introducing another new feature "Douglas Magnum"
Story: Dave Cook
Art: Tim Tyler
(910 black-and-white comic, ships in March)
- **DISCORD #2**
The end with a beginning
(910 black-and-white comic, ships in March)
- **WOMEN AND SCIENCE #3**
Tales of war and magic
Story: Joe Cass
(910 black-and-white comic, ships in March)

RENEGADE PRESS

- **AMUSING STORIES #1**
Featuring Scott Stewart's "Urban Quarter" and Don Douglas's "Duke"
Cover: Stewart & Douglas
(3100 black-and-white comic, ships in May)
- **MS. TEE #34**
Like Father... compares his 10-year search for his father's killer is compared to his father
Story: Max Allen Cullen
Art: Betty & Nite
(9100 black-and-white comic, ships in March)
- **MAXWELL HOUSE FOLLIES #6**
Maxwell celebrates his birthday
Story: Joe Stewart
(9100 black-and-white comic, ships in May)



SHADOWS FROM THE GRAVE #1

- Three horror stories, including a tale set in the old West
Story: Neil McMillan
Art: David & Don Day
(3100 black-and-white comic, ships in May)
- **THE 3-D ZONE #2**
The "Weird Tales of Basil Wolverton"
Serialized: Basil Wolverton
(3100 24-page comic, ships in May)



SHOWCASE PUBLICATIONS

- **CRACKSTERS #4**
Serialized
Art: Phil Schiavo
(9100 black-and-white comic, ships in March)
- **CRYPTIC TALES #5**
"A Glimpse of Hell"
(9100 black-and-white comic, ships in March)
- **COMMANDER COSMIC'S KRYPTONIAN HICK FELLOWS #3**
Another fantastic adventure with the Commander
Serialized: Doug Wood
(9100 black-and-white comic, ships in March)
- **TORY GULLFAX #2**
"Tina in My Skin"
Serialized: Gary
Art: Phil Schiavo
(9100 black-and-white comic, ships in March)

SLAVE LABOR GRAPHICS

- **It's Science With DR. RAJAH #5**
Get more Science fun
Serialized: David Saunders
(9100 24-page black-and-white comic, ships in May)

floyd farland



CITIZEN OF THE FUTURE

Coming this April from Eclipse Comics
Squarebound with a cardstock cover



"JUSTICE, LIKE LIGHTNING, FINALLY SHALL APPEAR"

A History, of Sorts, and a Preview, of Sorts, of Comico's new Justice Machine by Mike Gustovich and Tony Isabella

By Robert M. Ingersoll



Baffling Foreword to A Mixed-Up History

The history of the Justice Machine can get confusing. To clarify, Justice Machine stories have soon gone, and the book has had three publishers. (There was once a fourth publisher, but its incarnation of the Justice Machine never got past the publicity poster stage.) And, of course, there's the fact that most of these stories never happened.

Okay, technically some of them were really happened, that's why they're called stories. It's just that...

Oh, never mind. You'll understand eventually.

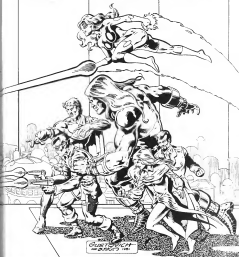
Power Plays

One thing has been constant in all the versions of Justice Machine—Mike Gustovich. He created Justice Machine in its present incarnation and represents himself their adventures for Comico. (An occupation from which Gustovich wants only two things: "To have lots of fun and make lots of money.") Gustovich also participated in the development of the original version of Justice Machine.

In 1977, Gustovich moved from Warren, Ohio to East Lansing, Michigan to be the Art Director of Power Comics, for which Gustovich co-created and illustrated Goble

Blue. One of the other projects on which Gustovich worked for Power was Justice Machine—but this was a vastly different version of Justice Machine. In this version, Justice Machine was supposed to be like DC's Justice League of America, a series in which all of Power's other super heroes, like Weather, Night Witch, and Queen, joined forces in a super team. Gustovich's own Goble Blue was to be a member.

Power folded in 1977. For the uninitiated comic historian, Gustovich does have several copies of the Power press, which he's willing to unload, if the price is right. (Like I said, Mike wants to make lots of money.)





The *Texas/NY/NJ Justice Machine Annual*. Can you find the start of the bomb?

Power-Commod will leave the world a twin legacy, however. Half of it is *Cobalt Blue*, who is the subject of an upcoming graphic novel written by Gutierrez and illustrated by Keith Pollard. Soon to be published by Fuel Paper Press. Although *Cobalt Blue* is not the subject of this private (but I have to wait for his own article), his presence will be felt again. The other half of the legacy is *James Alcorn*.

Nobler Endeavors

The demand of Power Comes left Gershwin with an unusual problem. He had a taste for a super hero team, but neither a team nor a publisher. Gershwin's solution was simple: he'd provide both himself. He created his own version of *Justice Alliance*. He contrasted the light powers and personalities and he had a combination of characters

Chetaniach wanted *Justice Machine* to deal with alienation. His premise was to have heroes from alien planets to come to Earth and learn how to survive in their new

An early concept for the Justice Machine was to have them be "wolf-in," a metaphysical term for spiritual beings who take on other people's bodies and live out their own lives at the cost of these hosts' lives. Quasimodo quickly decided that "wolf-in" would not be compelling, because they would, in essence, be killing their hosts. And, if they weren't compassionate, the

wouldn't be commercially successful either. (Witness the example of Deadman: Despite strong reviews and more powerful Neal Adams art, Deadman died.)

Quercus was in need of a vote early. He found one in his old chair, MR. Cobain Blue. Cobain Blue was a puppy soldier under the command of the tyrannical rulers of Earth in the year 2577, who was ordered to protect Jay Eadie. It was a good concept without a vehicle, so Quercus used it for the Junior Machine. (As any lawyer can tell you, if you're going to send, it's best you send from yourself.) After all, who's going to prove charges?

Inventor of "walk me," the Future Machine became political critic. Challenger, Gwynne, Tans, Basso, Demore, and Edelman were the 1933 Machine, super-powered secret policemen for the military dictatorship of the planet Georwell, and Georwell banded them in teams and banded them to Earth.

Unlike Superman, these heroes would not come as saviors and grow up on Earth and know no other way of life except Earth. They would be adults who had full memories of their home planet and longed to return. Unlike Superman, these heroes would not be emissaries from another planet who willingly signed up on Earth. They would be banished traitors who were unable to return.

Greenberg didn't pine on making their pit on Earth any secret. In three different issues, the Justice Machine named New Haven, an Earthling,

tion to such serious humanistic issues, which was, in its own way, as direct and as sincere as the Government's government traditions. When the Justice Machine discovered the truth, they were going to make allies with New Kansas and state their own way on Earth. However, their departure from New Kansas was to be every bit as traumatic as their departure from Georgetown and would have played an important part in the future development of Challenge and content.

In 1983, after publishing the names of Justice McGuire, *Notre* owners folded.

The Tries of Texas Are Upon You

Team Council started in 1985 as was looking for progenies. The current sole vegetation is from the publishing rights of the *Avon* Machine. The result of this

negotiations with Justice Morton.
January 17.

Justin: Marking Annual II was originally proposed for Noble Cowan, B. Ireland + I had Justin Blizinas copy, which page turned the TWIN D.R. Again, I also had, as a back-up feature, the first story about a new super-hero team that Noble was going to publish, Dr. Willingham's Flamebirds. (Keep in mind, it will become important later.)

Utah and Texas re-published the annual, which contained an announcement that Texas would publish the future adventures of both the Justice Blakely and the Elmore kids. (2 dots)

In 1983 Brian Clouston died, leaving his book business without a publisher.

Comico Becomes a Machine Shop

In July of 1993 *Justice Machine* was a book looking for a publisher. At the same time *Comico* was a publisher looking for a book. While some of its earlier efforts were less than successful, *Comico* was presently on a roll. *Mage* by Mark Wagner was a popular title. *Comico* was also publishing Bill Willingham's *Armageddon* with great success. In addition, the *Nation* anthology, a series for which *Comico* had high hopes, was about to debut. *Comico* wanted to take advantage of its successes and add another title to its roster.

That she two should get together was inevitable. In the first place Phil Jacoby, the publisher of *Comics*, knew Mike from the old *Tex* *Comics* days. He remembered the Junior Machine and believed the work well conceived. Young stars are who could still carry their comics. He thought it would be a happy property with which to be concerned and that was exactly the type of pro-

In the second place, the line it seemed to believe that Corrojo was going to publish *Justice Machine*. "They'd come up to us at conventions," said Lascaris, "and ask, 'We got *The Elements* [which debuts in the old *Justice Machine* column] when are you going to publish *Justice Machine*?"

Agency Bluebird was a break-out hit: both a large (in following and strong, well executed) work line. I was exactly the type of book that I wanted. Thus, during a *Compass* panel at the 1985 Chicago Convention, when *Compass* was asked, which



On, just they are, inside the book!

you going to publish *Justice Machine*, they answered that they were looking for Mike Cernovich to discuss that very subject.

The boys applauded. One fan, however, felt better than applaud Dave Gifford, a former student of Mike's continuing education at class, was in the audience. He knew that Mike was at the convention. He told Mike to talk to the people from Connors, because they were interested in doing *Junior Machine*. Mike did, and they reached an agreement to do a *Junior Machine* issue—4000.

Bill Wittingham suggested that the man might guest star the *Elmore* tale. Mike and Noble Comics had given Bill a break when they originally published *The Elmore*. Now that *Elmore's* was a hit, Bill wanted to return the favor. In order

to get the Benny Moros off so a strong start, Dennis would do a four-part series featuring the *Flintstones* written by Bill and illustrated by Mike.

While James Gandi #1 was the best-selling single, most Concept got out in 1966, the Junior Machine number was the best selling ballad.

line counts could better than any first issue of any other book Censor published, including *Jenny Hunt* #1-4. Censor had a solid fan base on its home.

But Cuzco didn't wait until the sales reports came in to sign up for a Justice Machine continuing series. Cuzco had commissioned Mike to do a Justice Machine cover for the Comics Group's *Cuzco*, Cuzco's publicity newsletter. Mike explained, "When they saw the Chuck for cover, they knew [Justice Machine] would be hot, so they approached me about doing it as a regular series. Even before I started drawing the first issue of the new series."

New Justice Machine had a concept, an artist, and a publication. But there was still one problem. It needed a writer.

Six Characters in Search of a Writer

bliss didn't want to write the book himself. He had written the book in 1968 and his writing wasn't his strongest suit. He wanted someone who could bring writing strength to the book.



TOP: Challenger Dives and Hazy BOTTOM: Dancer, Nelson, and Yusef

allows three two-year-old children to train at the same Academy. Challenger had one office. It ended flat, not before Challenger used a daughter. Not even he knows that he is. Elmer's father.

Diviner Lady

Yeast Molding. A.Cornell is called Danner. She didn't choose the name. Danner was born with arrows in copper and warblers, that his earliest tale was like a poetry deprivation task. Now she has a university web site and her content which suggests her natural sense. In fact, the web has her positive things at higher levels than is ordinary. Now all five of her senses are sharp the same.

The process was not without effect. For every situation is different. It is having an effect on the armed military.

When Tony Danza's first pick-up the writing scene of *James MacArthur*, he was Director. He was the "Then master of the group. He was a lot of fun in his first years with it. Probably still lives. Challenge!" "Yes," says Mike Cosentino, "for the first time in years."

Devoted is a bitter woman, who wants to punish Challenger for all wrongs that she feels he has done her. She wants to bring him down and is not above using anyone or anything to do it. "She is defined by her hatred toward something," Lubell continues. "It's just won't say what."

What the Blues

Minerals from the 1980s

member of the group. She's 28. She's called Blaine because she has the mutant power to generate fire within her body and shoot it out of her hands. She can't control it.

Blaze's mother had the same doubts. Before Blaze was born, the German-born government decided to experiment on Blaze's sister. The experiments worked too well. When her power manifested at age 14, Blaze could not control the growth of hair and breast which her body possessed.

She spent the next three years of her life in a special danger chamber, and scientists created a containment suit. While the waves hit, it controls the growth levels of her body. She can never take a pill. If she did, she would instantly explode, and everyone around her

Excerpt 11, in many ways, tells a lot. Tell something of a heart in grief. She is, however, growing up fast and not entirely of her own choice. She has basically gone from child to adult instantly because of the responsibility to get her power restored.

Although Challenger does not realize that she is his daughter, he still feels a certain fatherly affinity for her. She is the same age as Challenger's oldest son would have been if he were alive. Blaise is Challenger's only child, however.

Demon With A Glass Syringe

Actually, Devon hasn't started
marketing yet. What the hell

Lake Challenges, Gabriel Elmer

Never has so power. He's a natural arm expert and superb athlete. He is also observed with being the best, the fastest, and most skilled man alive. Toward the end, Deacon takes drugs, the Garfieldton operation of speed, to give himself an edge. He also means Challenges for not stepping down and losing his honor. Deacon, run the Justice Machine.

Simply put, Tony Isabella hates *Dennis*. "I don't like drug addicts, even well-meaning ones," Dennis's drug problem will come to a head within a year. "but I don't intend to let him off easy. He won't suffer for me alone, then spend the next year(s) being flogged by Black Canary and Wonder Woman, everyone else, for his problems."

Tallman: With A Little Bit Of Good Luck

No one knows what Talamante's real name is. He grew up as an orphan in Beirut's slums and turned to a life of crime at an early age. When he was caught, he was offered a chance

A sample of Dunbar's census.



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Journal of Internal Medicine 247: 105-112



From *Journal of Maritime Law & Commerce* 40: 103-104 (2009).

Justice Bruchman. He joined the Justice Ministry. He leaves the State though in 1910.

Of all the members of the Justice Machine, Tillman has adjusted to their exile in Earth the best. He had neither family, or friends on Cereswell, so had the least to lose.

Takeman has the power of Karma. His presence affects probabilities, so that his allies have good luck and his enemies have bad luck. He is not a particularly adept fighter. He prefers to let his luck powers work for him. Takeman is a vital part of the Justice Machine. How did things Takeman can one explain why the bad guys always lose?

There is another facet to Tolstoy. The rest of the world doesn't like him, because he is an unpleasant witness. Naturally, let's touch his better character.

Clash of the Titans

Phone Call—This is how you will

for ability to gain in-patient heights. That may have been the best thing that happened during his childhood: that his parents were killed in the Grosvenor service. His older brother Eric—who claims the word power—was and is a sailing bully who delighted in beating. That is every conceivable

Tan was the most popular of all the Justice Stadium with the Generalists, because he represented the most traditional values. He was married and had children. Challenger, on the other hand, was divorced, which did not sit well. Tan was the most visible of Justice blue hair, because he had the most spots for hair.

Unfortunately, that also means he had the wind at his back. Taken from himself, ruled from his world. Moreover, his wife and children were killed by Gomerwallen's group trying to arrest him. Now that he's the biggest adjustment to make is one of the lower Machine. Besides,

Wilder or they say "one hundred per cent cotton" but will wash it."

The American System of Justice

The Jovian Machine is now intended on Earth in the United States of America. What does the future hold for it?

Presumably a difficult period of adjustment, during which they have to learn how to live on their new world, while waiting for they could return to Geoswell. It is the most of this article to remain perpetually vague about what the future holds for the *Jeune Machine*. Wouldn't you rather read a sci-fi comic book than hear? However, certain plans can be revealed.

Many of the plans that Mike had for Jimmy's birthday, when it was a noble cause, will probably not pass, albeit in altered form. One of them, however, will not happen at all. Tom Saubelle won't see the book.

Originally, Miller wanted to tell *Teenage Mutant Ninja Turtles*. There will be a third comic during the first year. And the membership of the Justice Machine will change. Not *Teenage Mutant*.

The Justice Machine will join *New Academy*, an operation run by Dean Hamilton, which is perceived by the world as a think tank of economic someone who occasionally goes to the world's fairs of these industries. The Justice Machine will find that New Atlanta is more—and not all charity find will be pleasant.

Ultimately, the Justice Machine will return to Gower. They have unfinished business. Devlin wants to get her children. Baxter wants to get her mother. And that's the government.

One more thing you will see are occasional appearances by the other Justice Machines. The first case of Justice Machine was in *Justice Machine*, which allows visits for members in ordinary economic home. As they were it, he noticed that, if Baxter is a mutant and mutant powers bend time, then her mother might have been a mutant with time powers as well. They began to ponder the possibility of some super-powered person one common value than the present Justice Machine. He figured that the Gowerline government was not the type to make a mistake, which super-powered person definitely was, so they would find. Baxter would have had an earlier super team known as the Justice Machine!

Now it does. We don't know much about the earlier Justice Machine team. Baxter's mother was a scientist. He was Challenger, in his younger days. So was someone known as Light Wren.

Both Mike and Tony hope to replace the earlier Justice Machine as main draw. One thing Tony would love is a mini-series about the first team written by Roy Thomas, because "Internet community is good at the things Roy is in good at—especially when he has to make it up."

And, if there was an earlier Justice Machine, why not a new team to replace the present team on Gowerline, after it had been "banned" from? That was more easily accomplished. In the second issue of the Justice Machine, the Justice Machine fought another Gowerline superhero called the Queen. Mike and Tony simply changed the name of the team as Justice Machine, changed some of the character's names, and you will



also see it, *Chicago*, *Pitt*, *Night Lightning*, *Manchester*, *Mindless*, and *Phaser*, the new Justice Machine.

In addition to all of these plans, every issue of Justice Machine will have, but not for two months. In each issue Mike and Tony write the readers to add in something—usually have to be a letter—telling them who their favorite character in Justice Machine is. It doesn't have to be a member of the team. Each issue, the story that Mike and Tony like the most will receive an original drawing of the character by Mike.

Also, each issue will have a short-themed quote as an epigram. For each issue, all of the letters which correctly identify the source of the quote will be put into a pot, and one will be drawn at random. The winners will receive the original, autographed script for the issue in which the quote appeared.

As much as they want to run a comic, by the way, Tony knows the answer is ahead. The Justice Machine mini-series featured hundreds of hours of laughter and dozens of hours of laughter. In the last

issue of the mini-series, Mike announced a "Court the Demons" contest. The person who came up with the number closest to the official demon count would win. The only problem was, Mike didn't want the demons while he drew them. So he had to go back afterwards and count the demons. All of them!

The future looks bright for the Justice Machine. It finally has a publisher with both capital and the resources to commit for the long range. The mini-series sold very well. Adam's sales on the first issue of the digital book are high. The Justice Machine rule-plotting game by Paluchian (likely common to sell briefly). In fact, Paluchian's *Karen Greenwald* told Mike that 1997 would not be the release of both head members of the Justice Machine and a revised game module to update it, so that a new team, with the same writers. Other interesting details from Mike:

"Yes, the team does look bright for the Justice Machine. What is it to be done."

It's a good book.



The Demon Queen was not evil. . . . Just really vain. TOTALLY vain, and able to alter people's emotions at will. Or worse.

Remember that. Keep it constantly in mind. It explains a great deal about her. She got bored early. And she had been that way in Limbo for several thousand years. It's not really astounding that when she did get out she went on something of a spree. Quite without malice, of course.

If someone had pointed out to her that her behavior was perhaps a little antisocial, she would have given the notion at best, oh, a millisecond's thought before she nipped them to oblivion.

Antisocial implies a society, she had no peers. Inherently implies a social structure, an ethical bond, a respect for and recognition of others if not as equals at least as sentient beings. The Demon Queen lacked any sense of any of these things. Not evil. Far too dangerous to be let out on her own, but not evil. TERRIBLY misunderstood . . .

REFLEX

THE DEMON QUEEN SAGA



Two 1940 characters who would return in the '80s: The Spaceman

were popular: money was in the combined DC lineup. All Star Comics featured new stories of established characters from other titles, including Superman and Batman who had their own titles and were able to be exposed enough already, but including The Flashman, Doc Ford, The Spectre, The Flash, and Hawkman along with Hercules, Green Lantern and The Atom. With All Star #3, Naylor tried a new experiment—combining the individual money into a single platform involving all the heroes. As the creator of wear of over half the characters, especially after House was run by Stan Lee, Fox was the logical choice to take over the shaping of the whole thing. This was born the Justice Society of America, and first and, for many years, most popular issue of superheroes. Fox continued to write the JSA stories through All-Star X, and the extra length often allowed him to break new and original ground. Not content to battle col-

ony evil alone, though, he'd a they did, in the past of individual lives of the JSA members is well as powerful Fox creations like Atom, Flash, and the others. The JSA, however, was not to be the end and not just a group of heroes, present in several hand-drawn children that they could still find happy, productive, and brought back to a star. Fox, Europe. Even when specifically directed to write a war propaganda story about America's efforts World War II, Fox showed the heroism and noble nature of the JSA and of people in general. The Germans were not shown as unprovoked evil but as a people with corrupt and aggressive leaders, and the eventual dignity of Nazism and its underlying population were explained. In an era when many comics accepted and even encouraged racism (particularly in their treatment of the Japanese), Fox openly and bravely condemned it as a philosophy (inappropriate to America or any other country, and he had the JSA reveal a rising tide of racial and anti-semitic propaganda in the United States attempt to turn one American against another.

The DC was far from the only company for which Fox worked in the 1940s. He expanded his scope to a great many publishers, often because of people for whom he wrote moving away from new frontiers. Victor Sullivan, who'd originally brought Fox to DC, later signed his own company, Magazine Enterprises, for whom Fox created such heroes as Rayman and The Flash. The latter character was heavily revised by Stan Lee. When M.C. Cannon parted company with DC and founded the DC Comics Inc. Fox was there with stories about Black Lancers



and The Flashman

the Flashman is real magician is highly recommended (adventure) and around of his own creation, such as Moon Girl. He also began to write for other media, including pulp magazines and, eventually, over 800 novels. Under such names as Jeffrey Carter, Lynn Cooper, Brad Sorenson, and Gray and many others in addition to his own, Fox wrote science fiction novels, Westerns, fantasies, romances, and even used up his novel.

By the late '40s, the comic book medium had blossomed in scope in wit, and Fox found himself writing a number of different types of stories for the comic books at work. The majority of his writing, then, was for the rest of his career at DC, was done for either Alan Schwartz (Schwartz had been editor of Sheldon Silver's accounts and later took over sole ownership) or for another very close relationship with Whitman (Silver) of All-Star Comics.



Adam Strange. Possibly Fox's favorite hero of all

Flash, Green Lantern and several other titles. In the late '50s, he launched Strange Adventures, the first and most enduring of DC's line of "super" science fiction titles. This was once followed by Mystery in Space, and from the beginning, Fox was an important contributor to both titles. His stories for the two books are usually considered by a number of comic readers of the '50s and early '60s, particularly a regular Mystery in Space series about technologist Adam Strange. In this version of Adam Strange, Fox's version of Adam Strange, Adam became a hero on another planet, regularly saving the late-1950s series to Earth from ruin, a planet of Alpha Centauri. On Rann, Adam would use his brilliant mind and earthly knowledge to help the lovely Arina, a scientist's daughter, he would never really marry, to defeat Rann from alien invasion and would be destroyed. The stories were usually drawn by Carmine Infantino and

Murphy Anderson, and regularly unsurpassed by any other science-fiction series in comic books that would go on for a time. Adam Strange, also called Adam Strange, for which Fox did several series such as Nighthawk and Star Ranger. Star Ranger was created by Fox, but Fox never owned a comic book, but was called Super-Chief. Not all of Fox's work was done for Schwartz, though; he did a single Super-Chief story for Stan Lee's "The Dragon's Teeth" in Super-Chief #100 and then continued Super-Chief with a new series. With Adam Strange, Fox produced a series about the Doctor and the Frog, who had their own comic book for a time. Unlike Bugs Bunny or Daffy Duck, C. Cow, Donker Doodle was a genuine Fox who was to stretch for the story on man E. Penman. Fox's work on the Frog was always intended to connect himself and have the Doctor's monstrous

When Adam Schwartz inherited his own line of super heroes for DC in the late '50s, he actually ruled most heavily on the later ownership of his Golden Age superhero books. King and John Brown. It was they who owned and wrote the first adventures of the new Green Lantern and Flash. But it was Gardner Fox whose Schwartz inherited for his most ambitious project—his revival of the Justice Society of America as a team of the new generation of DC heroes. The new version was called the Justice League of America and made its debut in Flash and Bold #28, but after three very successful stories it was transferred to its own title Justice League of America by quickly becoming one of DC's best-selling titles, as well as its most successful. Stan Lee had read several stories that the Justice League was created by Stan. Martin Goodman wanted himself to have a book similar to the JLA. It was also popular in London, writing several of the "Nifty" month story given by Gardner Fox, wrote the first story of Bold and stories and remained sole writer through Bold in 1968—with other. Mark Schwartz, getting off the story through Bold—the story of a man who almost never is today. The JLA, deprived of the opportunity for character development of the kind most contemporary series have found development was largely reserved for the hero's own (heroes) more than made up for it with magazine plotting and cleverly conceived villains. Lester Koenig attacked the JLA with a variety of later by literally invading their dreams. The story Koenig reviewed them and tried to make them help him conquer his own solar system, later stories involved him more directly with Fox's other major hero of the late '50s, Adam Strange. Producer Allen Forrest and writer Koenig were also named directors to attempt to overcome the team, both sides and as the leader of the new animated Royal High Court. Then there was Felix Faust, a powerful sorcerer who gave the JLA many a hard time, but not as hard as he might have had he not been something of a character. He once tried to get out of prison with a spell, and ended up causing two duplicate men and even leaving his cell.

As he can see, Fox valued the justice of the JLA, a superhero's great deal—sometimes there were quality in its history, but at other times, as with the JLA, there were

The Justice Society of America: The very first superhero





The first appearance of the JLA.

some very serious and powerful messages. Perhaps the most successful one was JLA's title "The Inevitable Crises of Nightshade Island," a feature created based on a powerful message intended to grow and build a stronger community and combat racism as it permeated run all over the world when people were deprived of their free will. Other fans preferred his satirical approach to politics in JLA's "Man, The Name Is... President."

But of the Justice League of America, was Fox's greatest achievement of the '90s, it was far from his only one. Schwartz once assigned him to create revised versions of Batman, but was successful back-up from the Golden Age Flash Comics, and The Atom. A summer feature back-up from All-American Comics. Both were very well-received by organized readers and soon were their own monthly titles, though neither achieved the commercial success of Flash of Green Lantern. Since both characters have been the subject of countless fan theories in JLA, I don't need to go into a lot of detail here—especially as many of them used several single-two stories of the '90s was for characters he did not create. Green Lantern, both titles having been largely written by John Broome at Fox. For the latter, Fox created Mythbusters, a ROBERT GREEN Lantern's predecessor had impressed at his own power level, and developed a major Broome villain, Rival Hamilton, into a super-intellectual molecule would be complete. (This plot point was easily enough, originated in the pages of Justice League #9, but was then used by Fox to story issues of GL's own title.) But it was in the Flash that the most famous story of all time appeared—the legendary "Flash of Two Worlds."

in #22, which brought back the original Golden Age Flash character. Fox had created.

John Schwab, comic creator of a later edition that there had once been another Flash, but he was writing letters from new readers as well as from the older ones who remembered the character's ability to act both Flash-like together. Fox was the logical man for the job, and he and Schwartz worked out the idea of putting the two Flashes on parallel worlds to replace why they hadn't met each other before. This old science-fiction idea was intelligently developed and covered a time when of wonderers all the readers, whether they'd read the original Flash books or not, and the volume of letters exploded, asking for more stories of the pair. Schwartz and Fox obliged, designing the new Flash's birth in "Earth One" and the original Flash's in "Earth-Two" (Schwartz later admitted that the names should properly have been reversed, but at the time "Earth-One" seemed most appropriate for the tone of the contemporary character's).

The double-Flash stories quickly became an annual tradition, and

residents curious about the other Golden Age heroes put their names to see when Fox brought it back the whole Justice League as a series of "Flashbacks" of the Justice League. In Flash #23, this small, enough, in Justice League #26 and 27, featured a full-length crossover of the Justice League and Justice Society, "Crises on Earth-One" and "Crises on Earth-Two." This was an even bigger success, leading to an annual JLA/JLA crossover in that time that prevented and JLA as a summer tradition. The story of Schwartz and Fox found the readers' appetite for the Justice League-Two almost insatiable, especially for The Spectre (who was revived in his own title, launched by Fox, in 1992) and Doctor Fate, one of Fox's favorite creations, whose regular appearances with the JLA led to frequent guest appearances, and his best story a new strip of his own. And Earth-Two was followed by a number of other parallel worlds, particularly those inspired by the losses of other companies to whom DC acquired the rights, all in the shape of a new DC line, and the conclusion of some other books. The parallel Earth story remained

The legendary "Flash of Two Worlds" the capture.

Note those great infinite hands on the capture.



The "newest" Batman of the '90s.

a staple of DC (and) Mary McMillan got the go-ahead to eliminate it as his controversial 1985 series, Crisis on Infinite Earths. The series was followed by a number of other parallel worlds, particularly those inspired by the losses of other companies to whom DC acquired the rights, all in the shape of a new DC line, and the conclusion of some other books. The parallel Earth story remained

In 1984, John Schwartz created the Flash with yet another character he had written in the Golden Age: Batman. The tales of Batman and Superman came back, but Schwartz's idea of Flash, as it was, was very successful of his with revitalize superhero stories, would make his series Flash-like in Schwartz's had done well with other DC superhero stories in exchange for the two Batman books. His editorial switch at that time also means a variety of much of the creative staff, and the change was not all good for what regular features appeared in Strange Adventures and Mystery in Space. (Adam Strange, he maintains, was taken from the Fox-Justice League team and turned over to writer Jerry Siegel and art at Las Vegas, whose own talents were considerable but did not mesh at all with the character. Indeed, before long, Adam Strange was dropped in favor of a feature on character called The Metal-Arm and Mystery in Space would take over the Flash's place.)

On the other hand, the Batman was adapted quite well to the

New York" in a large part because they were either moved some continuity with what had gone before. He continued, at first in line, to use the surprising of writers Bob Finger and Francis J. Byrne and the art of original creator Bob Kane (although Kane by then was being accused by Sheldon Moldoff and other artists to a large extent). But he also brought his own staff writers, John Broome and Gardner Fox, onto the character, together with art as Carmine Infantino (and a friend of his Adam Strange story). Unlike his direct, often experimental work on the pen before, Fox's new Batman stories were widely in the superhero world as well, though more subtle, as he filled a most direct in Flash character. Fox chose a number of his inspirations from the other days of the Justice League, bringing back such as his longtime JLA's villain as The Scorching and The Redder. (His most story with the latter villain, but the successful decision of being turned into the pilot episode of the campy 1986 Batman TV show, creating a star out of Paul Giamatti, but of a previously obscure Batman I that he also created new and highly original antagonists such as The Undertaker, a mysterious figure who knew the secret identities of Batman and Robin but whose own identity was unknown even to the writer and editor. When the series finally ran in 1989, Fox revealed his identity

in a way Schwartz had suggested to correct what he now saw as a mistake. He turned out to be Alfred, the Wayne butler Schwartz had killed off upon taking over the editorship of the Batman titles. Schwartz had created Alfred as a worthwhile character after all, and the fact that the TV producers had retained him as a constant presence also had something to do with it. Another TV-inspired character who was nonetheless handled with a humanly strong matter at the comic books was Bane. Recently the daughter of Christopher Gordon, she was introduced as a first villainess story as a young liberator who found herself unexpectedly thrown into a conspiracy when confronted with Killer Block character and proved to be very successful at it.

Indeed, Fox in particular greatly wrote his Batman series in a more serious way than those of the Flash. There was a lot of attempts at the height of the TV craze to utilize the character's campiness, but they were sporadic and generally unsuccessful. Nevertheless, Fox had ample opportunity to revive his lighter side in the pages of Detective Comics, but which both Schwartz and the book, he was allowed to take it back home about Tom Ford, the Martin Museum, with him to another site, Prince of Mystery Schwartz

The debut of Bane.





A final Adams cover for Nick's favorite hero

Frank Frazetta drew *Thor* #4, which I wrote—the only complete comic book he ever did.

All told, I must have worked for every publisher on the business back then. I was also writing for pulp like *Amazing*, *Planet Stories*, and *World's Best*.

WIKER: Did you ever work on *Superman*?

FOU: Not in general—Mort Weisinger handled that. Once I happened to be in the office when he wanted an eight-page *Superman* story, so I wrote one. But that was all.

WIKER: Of all the characters you worked on over the years, which did you love best?

FOU: I thought *Flash* was that's a hard question. I liked the first *Flash* and the second *Hourman*, but I'd have to say my favorite was *Adam Strange*—I found writing that series a lot.

WIKER: What was the inspiration for that series?

FOU: Probably he evolved in a plot conference between *Jade* and myself. I just don't remember where the idea first came from. *Jade* may have suggested it, I'm not sure. I just don't recall.

WIKER: The continuity did a lot of strange stuff on *Adam Strange*—and you were always at *Archie* in comics.

ALAN TURNER: No, you taught all of us some interesting

things there. I never knew *Alpha Centauri* was part of a right-left system and I read it in one of your stories.

WIKER: How did you come to meet writing stories with all these interesting facts as integral parts of the plot?

FOU: I've always done my own scientific research on *Adam Strange*. I have two filing cabinets chock full of info, as well as part of the article itself, so my reader's dossier. I think doesn't matter that *Jade* may not have suggested something, but I always did my own research, and still do for my novels.

WIKER: I know this is a silly and trivial question, but how do you pronounce *Flash* like the planet *Adam Strange* used to visit, anyway?

FOU: I've always pronounced a "Fahs." I suppose a lot of people have pronounced it "Fah," which is fine so far as I'm concerned. I just figured that if *Flash* was "Fah," adding an extra "s" would make a

"Fahs." It sounds more strange and exotic, somehow.

TURNER: But that means the city where *Jade* was left there lived. *Ranger* should be pronounced "Rahnger." Just of those down one of my plan sheets—where he thought someone had mispronounced *Ranger*, that turned me into thinking of *Shogun's* home planet? *Thangar* instead?

FOU: I don't think I ever noted the similarity between the two names, at least not when I thought them up. **WIKER:** He seems to have reached the "We were in the midst that some of your characters' names seemed familiar—was there a certain fiction editor named *Ray Palmer* (he visited *Adam*)'s secret identity? And I think there was a page editors called *Conor Hall* (*Warlock*'s secret identity).

FOU: *Jade* decided to name the Atom as *Ray Palmer*, and yes, in honor of that editor of *World's Best Color Mail* was my own secretary

The revival of *The Spectre* (see also last issue's hot history)



and, believe me, I named him long before I even heard the *Carole Hall* stories exist. Just one of those things.

WIKER: Where else was it to bring back the Golden Age heroes?

FOU: It was *Jade*. He gave the *Flash* and the others new secret identities and developed new characters. I later had the two *Flash* men as "Flash of Two Worlds."

MARK GREENWALD: Ah, yes! The story foundation of parallel worlds in comic books.

WIKER: How did that come about? Was the parallel-world setup your idea?

FOU: Yes. It was *Jade* who said, "I want a story with both *Flash*," but I thought up the parallel worlds. Of course, it was an old science-fiction device.

GREENWALD: Didn't *Danny Fitch* quote you on his *Secret Origins* of the Super DC stories book as saying the parallel worlds were *Jade*'s idea?

FOU: I think it was my idea—the way we worked, details like that were usually left to me, but I'm not going to get into an argument of *Jade* idea or my own, like, "What's the difference?" It probably evolved out of one of those plot conferences when we talked ideas back and forth. I'm not sure, and I don't think *Jade* is, either.

WIKER: Of all the creative

that have been made about your style of writing, perhaps the most odd is that it was sometimes rather formalized. For example, if the *JLA* could break up two teams, or if *Wonder Woman* they all had or they all were. Sometimes they even won by the same method, as in "The Man of Steel" of *Earth of '47* (JLA #10, reprinted in *JLA*) in which all the *JLA* members overcome their Cosmic Speedsters by increasing their powers.

FOU: No, most memories, the writer's a certain book have to read in a limited number of pages. As far as the *JLA* stories were concerned, there was no story character, and we had to open to open to read the marvel of it is that we could finish the story in the allotted number of pages.

As far as the various members looking to increase their opponent's powers beyond that control—it was the weapon they all used. If you think we were going to sit around and try and find five or ten ways so each character could have a different one—no way!

TURNER: I think that's one of the best things about your stories! The each a better theme, and gave us plenty of original variations on it. **WIKER:** Yes, that's very true. **ALAN TURNER:** I think that you introduced the *Justice League* as a new concept for *Green Lantern* after the *Jordan* and *Carol* series broke up.

Age stories you did with *Wonder Woman* (*DC Universe*), *Starman* (*Black Canary*), *Spectre* around 1961?

FOU: I suppose the success of other stories like *Flash* and the *Justice League* convinced them I had no special difficulty in returning to the characters after such a long hiatus. I read some old comic books, and my own imagination, and I was ready to go.

WIKER: Did you keep up with the other DC context of the time—especially those involving the *Justice League* members you used to draw early, like *Superman*? **FOU:** I read one from time to time, but I didn't believe there regularly—*Superman* was given a boost with *Superman*'s powers, friends, and the like as a few research projects. In fact, I didn't see *Superman* or *Flash* very much in the first few years of the *Justice League*—*Mort Weisinger* and *Jack Schiff* didn't want to.

WIKER: For always went ahead only that one?

FOU: They thought I'd overstep the characters, or something like that.

WIKER: What about the role of *Wonder Woman* for whom you were one of several writers, like *Flash* or *Green Lantern*? I noticed that you introduced the *Justice League* as a new concept for *Green Lantern* after the *Jordan* and *Carol* series broke up.

has John Byrne never used her in his own stories?

FOUR: It's funny in July to make sure that we didn't duplicate or contradict each other in our plots. We worked separately—within a time. John went off to hotel and didn't do as many. Actually, writers don't often duplicate each other; each has his own style and, I suppose, type of plot.

MOOREHEAD: What did you think of the scenes who illustrated your stories of this time?

FOUR: I was very pleased. Duke had some of the best ideas in the business working in here. Cassian, Indiana, Old Kate, Mighty Anderson, Mike Sekowsky.

MOOREHEAD: The linked Mike Sekowsky? I only know Zorro and Mike Sekowsky were here to hear that—they're both great Sekowsky fans! FOUR: Sekowsky wasn't as prolific as Mighty Anderson and some others. But he knew how to tell a story—a lot of today's artists can't.

MOOREHEAD: Doing back in Baltimore, the normal subject of my fan-club, one of your most readable stories during your second stay on the character was the one about the Chauder. When you started it, did you have any ideas as to who the villain was?

FOUR: It's my belief that when we started the Chauder series, neither John nor I had any idea who the Chauder would turn out to be, and it was John who suggested he be Alfred.

MOOREHEAD: I've heard that was on the impact of the TV producers, who wanted him dead to get a job at his own on the show.

FOUR: It may have been. I have no way of knowing.

MOOREHEAD: Some of your most powerful or ideas were in Batman stories at this time: the second-person narration, the "What If..." idea, and so on. What did inspire by Mike's "Imaginary Stories" series?

FOUR: No, that idea evolved when John and I sat down in plot. As he is a comedian, they were not influenced by what Mike Weinberg did. I didn't even know about his "Imaginary Stories." To my knowledge.

MOOREHEAD: Another interesting series—and somewhat obscure for DC at it more from hood to hood—was the search of Zorro for the Magnificent for his father. What idea was that?

FOUR: The notion of Zorro, Zorro's daughter, and her search for her father was my inspiration. John approved and on those nights came to be written. I did enjoy writing them, too.

MOOREHEAD: The new story series were also among your best. How did they come about?

FOUR: The Spectre came back, so to speak, in December in a typical to help him would fail. He told me I could make some books come out. I was then. The last Spectre I did was called "The Ghost Who Haunted History" (Spectre #7) and it was reviewed in April, 1968.

MOOREHEAD: One of the last characters you introduced in your long stay at DC was the new Red Tornado. Did Morrow understand how you saw this character, and his "personality" conceived?

FOUR: The Red Tornado was a tall, thin character who was back in the early '60s but the way it is written and the thought world being a new version of the character is to get a new angle on plot. I am certain that this was John's.

MOOREHEAD: When you said the character would change in established characters, and character development? Ray Palmer and Ivan Loring's relationship prospered at the end of the experiment. Did you have any plans for them in your recent, like Ray Allen and Pat Ross—and would John have allowed that kind of thing? (We've never known as you that Superman was not married at long as he's the editor of his book.) Similarly, was there any discussion of those heroes who were married having children?

FOUR: John had no set rule about changes, my attitude always was, grow or what sells. No children was this different.

MOOREHEAD: Another thing I've been curious about is the way you dropped John from the Justice League. He was just there.

FOUR: The original Red Tornado appeared in Shazam! (Myer's) classic horror strip, Scotland.

—FOUR

The original Red Tornado appeared in Shazam! (Myer's) classic horror strip, Scotland.



For makes a guest appearance in a Carmine Infantino-penned Detective story.

one closer and gave the work, with no explanation offered—at that, not used after you left DC? Why was that?

FOUR: I don't even remember after all these years exactly how it came about. In any event, the decision to drop him would have been made by those higher up, not by John himself possibly for a creative type of story. I can't say.

MOOREHEAD: When, how and why did you leave DC?

FOUR: Back in 1968 several of the writers at National, myself included, got together to ask the various "fringe benefits" from that little Medical Insurance, some sort of plan to buy some more of our money for a retirement pension, that sort of thing.

John Lawrence didn't like the idea, as we were not out on our media, and other writers brought in. I was not what past Chairman Lawrence had to play in this. I'm certain he never stuck up for the writers. He was being just in charge of the books at that time and I felt certain he would know to whatever Lawrence wanted.

MOOREHEAD: Who were the other writers who left with you?

FOUR: Bill Finger, Bruce Brown, Arnold Drake, and Otto Binder. We were all rather sad and better—most of us had been at National for 25 years or more. But longer than that.

MOOREHEAD: What was your last story for DC?

FOUR: It was a Batman story—"What's Happened to Harvey Bulkin" (Detective #334). MOOREHEAD: That didn't do so well. When John gave you the idea for John's story, did you have any idea for John's story? FOUR: That was a special case. John

was missing a lot of Adam Strange reports in SA, at the time, and wanted a new story. So he called me up and asked if I could do a 50-1 deal.

MOOREHEAD: But if he could get a story from you then, why couldn't he before? How you can a regular story that?

FOUR: No, it was always paid per story, so it was always paid per story, so it was always paid per story, so it was always paid per story.

MOOREHEAD: What about the other work on comics—mainly for Marvel—that you did in the '70s?

FOUR: Well, I'd gone to a few meetings of the new SA, I'd been doing of Carmine Bank and, that was suggested by Ray Thomas, who'd known me since he was a kid, that I might like to do some work for them. So I did Joe Sledge, Dr. Swamp, and a few other things.

But I felt I wasn't very interested in comics any more, and had found writing novels more profitable. So I left.

MOOREHEAD: Also did you like working at Marvel, as compared with National?

FOUR: I never felt as much at ease there. Maybe because I more or less grew up along with National. After all, I was writing for them before Superman and Batman came along. Also, they used a different method of writing—instead of writing a complete script, the writer does a plot synopsis and then develops the finished art. They seemed to me to be doing something backward.

MOOREHEAD: What sort of novels have you been writing?

FOUR: I've written well over one hundred novels, and God has been good to me. I write under a number of different names—Lynn Cooper, for instance, as well as George Meyers, Ray Thomas, Karen Matthews, Jefferson Cooper, and James Kladnick.

I have done Gollies and some romance (a hard-core Gollies put out by Galaxy Review Press illustrated. Most of the Dred by "Lynn Cooper" is mine, it was published in September of 1975 and has had a reasonably good sale since then, as well as 18 months after about a gift copy named Eve Simon. I also do some fiction and novels of spy, adventure, and several kind mystery about books like Konrad and Kyrill, and just recently sold a western novel to Doubleday. So you can see I am busy in buying the experience at a pretty steady pace.

MOOREHEAD: I think I saw your

The origin story of the J.A.





Born of a tradition: the first JLA/52 #1-10.

name in a war-game magazine episode?

PERL: Yes, I've sold a war-game and war-game genre to the public that publisher. The Dragon, and I hope to get out to Whammy next year when the game will be ready for sale. A lot did a little more for The Dragon about a history book named "The 100 Years of the 100 Years" it was the war-game you saw. A lot of the 100 years ago, we had a lot of the 100 years ago.

GREENGLASS: Why do you see so many parallels?

PERL: Some of the publishers like it, I suspect. I know when I was writing for National they didn't put my name on a story—Sheldon Mayer once said, "Would have you name all over the book of us?" I was quite surprised when he put my name on the Flash story—I think that was the only exception.

Frankly, I'm happy with the way things are now. I've seen, I used to work pretty hard in the "old

days." A comic book a week, but at first month a year. I've cut out comic book, and concentrate on writing more novels. The pay is just the same or even better, over the years. Let the comics go first, then say, I'll go more.

GREENGLASS: How do you see the comic convention?

PERL: I was guest of honor at the NY New York Co. I haven't been in one since then.

GREENGLASS: How do you keep in touch with any of the other people you worked with?

PERL: With Bill Finger and Gus Kender—respectfully. One—but they're both dead now. I've heard from Arnold Drake a few times, but not recently.

GREENGLASS: Did you ever meet any of the new writers on the books you used to work on, like Danny O'Neil and Frank Robbins, or discuss the characters you both worked on?

PERL: I have met Danny O'Neil on

an ACB party before the DC convention, and later I spoke to him on the phone when he called up about the Creative League. To my recollection, I have never met Frank Robbins. Naturally, we couldn't have discussed any characters they wrote. I never kept up with any comic books after I left National. I'm sure that the general writers of those books do an excellent job. I'd be willing to let them do anything but.

GREENGLASS: How would you like some of today's comics, when do you think of them?

PERL: As I said, I haven't seen very many—but it seems to me that a lot of these young people don't know how to tell a story. They just let the plotlines slip suddenly, from scene to scene—it's a lot easier that way than to let them all up in one or two scenes, the way I did and I used to.

GREENGLASS: They were probably influenced by their teachers.

PERL: Well, Sam Lane was a genius, but these young people are missing him too closely. I was influenced by Edgar Rice Burroughs and others, but I always tried to write in my own style.

And even in Sam's case, I'm sure he got named on his continued stories because they were easier to write. When he couldn't think of a way to get the Fantastic Four out of a jam right away, he'd just let it ride until they were dead.

GREENGLASS: Well, he used a lot more characterization than previous writers had—he had to make room for that, too.



PERL: I always figured that there were no two pages available that I had to concentrate on plot and action. I always figured that that was what my readers, who were mostly children and young teenagers, would want. But then had his own way of telling a story, and he made a work of it. I think that's why he was so successful. I think that's why he was so successful. I think that's why he was so successful.

PERL: In my books and prose novels, I could get much more char-

acteristics in—as well as in the early days when I was writing. I think more now that the Justice League stories have only 12 pages, it's hard enough to get a decent plot in.

GREENGLASS: Well, actually, comic books only 12 pages now...
PERL: Sometimes people. Nobody could do a JLA story that short, unless they omitted it.

GREENGLASS: Did you ever get a conversation that your own?

PERL: As I said, it was all but impossible in the JLA. I could do a little more in the single character stories—for example, Green Lantern was always a more serious character than, say, The Flash. I always tried to give the Flash a light touch, but sometimes the readers thought I was too far—the time I tried to introduce Wally, Wally and Noddy, for example (Flash #1).

GREENGLASS: That was a shame. How could anyone take a character who laughs all these crazy sillies, and had so much control over his molecules that he could be turned into a monster and other stuff, and seriously?

GREENGLASS: I agree—but I do think you may have gone too far in the "Real Origin of the Flash" (Flash #1).

PERL: The one where you revealed Barry Allen got his superpowers from the handling girls.

PERL: Ah, yes. I had a lot of fun with that.

GREENGLASS: I guess most of us thought it was just too impossible. It's almost enough, though, one of the first who did it was Cary Bates and he was a lot of control over the Flash's powers himself.

GREENGLASS: And one of the first who did it was Cary Bates and he was a lot of control over the Flash's powers himself. I think that's why he was so successful. I think that's why he was so successful. I think that's why he was so successful.

PERL: I think that's why he was so successful. I think that's why he was so successful. I think that's why he was so successful.



(Luthor) and Carmine Infante have left DC; do they any chance you might go back?

PERL: Well, the new publisher—James Kahn—is paying me weekly when they report my old salary. I'm now going to take \$100 a week to go back to work for them—I think so. That part of my writing career is over.

GREENGLASS: Well, I think you're going now. Thank you very much for letting me come out. **PERL:** My pleasure.

XXX

ALL NEW STORIES!
IN COLOR!



THE UNTAMED

by CHUCK 'AIRBOY' DIXON
and ENRIQUE ROMERO

The art is by Enrie Romero.

THE

SPECTRE

Part Two of a
Hero History
By Alan Stewart



GOING DEEP
INTO AN ENEMY.
WELL, ONE—AND WE
WILL BRING INTO THE
VALLEY OF DEATH...
TOGETHER!

The Spectre emerged in 1970, at the height of a trend in comics in mystery and other "noir"-style characters as series introductions. At Orlando, the editor of DC's "mystery" line (which included Swamp Thing and Phantom Stranger as well as anthologies such as *House of Mystery*), was searching for a strong lead character for another title to add to the venerable *Archie* series. Following a real-life experience of being mugged, Orkin conceived of a series based on the idea of former vigilantes against criminals—and to embody this concept, he chose to revive an appropriate already existing character—the Spectre.

The Deadliest Hero

The writer for the Spectre's new adventures was a scripter now in comics, one Michael Fleisher, while the artist was Jim Aparo, a proven talent whose style had proven highly appropriate for both the super-hero and "mystery" genres. A third member of the team was Russell Curry, who helped with plotting as well as panel breakdowns. (Late in the series, Curry would leave, and Aparo would eventually be assisted by Frank Thomas and Vince Chen.) Their debut tale of the Spectre, appearing in *Adventure* #43 (Oct. Feb., 1970), immediately demonstrated the full incarnation of the character would be very different from that of John Seward and Gardner Fox.

The story began with the robbery of an armored car, and the killing of a guard, by a group of ruthless

gangster who were subsequently found in an antique shop by Private Lt. Joe Corrigan. Then, Corrigan confronted one of the three murderers, who pulled a gun on him and fired—only to see the policeman vanish before his eyes. The bullet had hit his chest, but was pinned on the wall by the apparition of the Spectre—and, moving to mass, drew his car over a cliff.

The Spectre was noted for violent criminal, who fearfully asked what the green specter wanted, and received the reply: "I want to sleep because in a not warm place, sleep! But the stomach of evil men like you will not let me rest!" The Spectre then noted the gun flash had shown on him—and continued from there through Hank's home, his attic, and so forth, until Hank's body was a moaning mass of shapeless flesh.

The third and more ruthless of the gang was on a plane bound for South America where the Spectre appeared to him. Having defiance at the implacable ghost that only he could see, the murderer grabbed a saw-edged axe as a weapon, before the monster plunged suddenly through into an armed audience. When the lights came back on, the Spectre was gone—and all that was left of his prey was a *Bombay* defense. The story ended on an inconspicuous footnote note, strongly reminiscent of the Golden Age Spectre stories, as *Ken Corrigan's* (not *James*) but his failure in being in the street robbery.

This story established the basic formula for all the Spectre stories to follow in *Adventure*: Orkin and his



In Michael Fleisher's stories, The Spectre disposed of his fate in imaginative though horrific ways. This scene was perhaps the most disturbing, as Jim Corrigan discovers his murdered girlfriend—was it just only a nightmare—after finding her in pieces with a meat cleaver! (Adventure #34)

creative team had realized that if the Spectre was truly an agent of heavenly justice, that it was not necessarily, or even likely, that he would follow the dictates of a mortal policeman, or even of a more ordinary criminal here—he could scarcely be portrayed as an out-of-control Angel of Death. There were some of the Spectre, though to most "audience" in terms of the 1940s character than the '50s version was, was certainly in part due to an interpretation of that of the Spectre, and successfully created a sense of mystery and dread to the character.

In terms of continuity, the appearance of the Spectre took an audience post the B4/Congress (which had been reported as the title issue of a new Omega spirit series immediately prior to the publication of Adventure #101), and opened all subsequent developments (even for writing the character in the present day). Thus, Jim Corrigan and the Spectre were not being, nor was, and there was no intention to the Spectre's "Ghosts" in the #101. Ironically, the editorial staff explained that this Spectre was the

Earth-One counterpart of the original character—an explanation facilitated by the current Spectre's subsequent appearance with the Flash in *Flash & Jinx* #101 (Dec. Jan. 1974-75), revealing the fact that the "New" version had appeared with Batman in #4. If so, it was remembered that the first version of the Spectre's costume problems until Ray Thomas came to take the subject in the '50s.

The new issue, #101, featured the legend of the "New" Spectre with the introduction of Omen's new being, when Jim Corrigan met while investigating the murder of her father. By the time the Spectre had tracked down and dispatched the murderer (generously, again), Omen had discovered that he and Jim were the same—and she had fallen in love with him. Jim could not but as well, but he told her that in was impossible—he, a ghost, could not have a woman, and she would have to forget him.

Omen would become a regular supporting character in the series, however, eventually taking the role that classic Western hero in the 1940s series. Despite Fleisher's

advice to characterize her as anything more than a distant love interest, Omen's character's presence raised a series of questions to the Spectre that had been developed during the '50s incarnation.

The romantic dilemma of Jim and Omen also provided the series with some notable dramatic tension, for there was little surprise in the "Gothic" between the Spectre and his creators. During his run in *Adventure* the Spectre is tormented by demons, ghosts, or spirits, but rather an awareness of romantic, kidnapping, would be demons, and mad temptations, whose motivations might give. Detective Jim Corrigan's moments past, but also once found out were so much for the power of the writing, creates Spectre.

Only once, in fact, in issue #104, did the Spectre find a supernatural power—his own old man who could bring him back to life. This villain found no better for longer against the Spectre than his offer, but the most consistent a memorable supporting character in which Jim Corrigan, believing that Omen's being, had just attempted to murder him with a meat cleaver, apparently

commanded the character to stop Omen was little else. Of course, "Omen" turned out to be a typically comic-booked marriage—but the Spectre had's known that when he had chopped her up.

Such surprises were usually at the heart of the series, however, later after issue, the Spectre disposed of his fate in imaginative though horrific ways—turning their bodies into a "ghost" (issue #101), with a giant scorpion, turning them into glass and shattering them, including them in a giant compass, having them dissolved by a giant squid, or perhaps most memorably by turning them to mud and run away, down through a horizon.

This approach to the Spectre's character was due with some fans, who represented the maximum of the character's gifts, including aspects, or who simply enjoyed the drama, for the grotesque, violent, horror genre pieces they were. Others, however, missed the classic usage and supernatural conflicts which had dominated the 1940s Spectre stories and which were just an derivative of the "original" version as the "death angel" aspect was. Many of these fans also found the Spectre's grim personality merely by inept, and unacceptable from a character who was traditionally supposed to be a super hero.

Eventually, Fleisher introduced a character who shared some of these reader's indignations. Earl Crawford was an investigative reporter who discovered the Spectre's existence and determined to know how come and why him. The addition of the humanistic Crawford created the series both dramatically and dramatically, but the character's only appearance (in #101 and #104) before the series' approaching demise.



Fleisher's imagination again. This time, it becomes

For with Adventure #101 (Aug. 1975), the Spectre's run in *Adventure* came to an end, after only two

issues—in part as the character's own role had ended with issue #101 a few years before. The two-part story that concluded the series, however, was probably Fleisher and Ager's best effort of the run. It featured the ultimate answer to Jim Corrigan's plea to be freed from his eternal, impossible task of noting the world of evil, as the "New" Spectre had been empowered into those to be powerful, and ensured Jim's normal, human life. Jim immediately proposed to Omen's wedding and a happy ending seemed assured—and on the eve of the wedding, Jim Corrigan was last seen in an embrace by gangsters and, once again, was executed.

Some theorists, in the years beyond death, Jim Corrigan's plan pleased that he now be allowed to rest, but the "New" had him that such was not his destiny. Once

and a giant pair of scissors, Ochi!





In *Star Wars* #188, the Spectre is summoned by the Phantom Stranger to stop the Earth from moving (kind of like the Moose Commission)

again, he was returned to Earth as the Spectre. The great ghost quickly and heroically destroyed Corgon's machine, then returned to Green Storking, his role for that although people would believe that he had miraculously survived. Art Corgon was only dead. All that was left was a spectral shadow. Obeying the will of destiny, the Spectre ignored his lover's plea for him to stay—and faded from her sight forever.

The Spectre acted in *Adventure* remains controversial to this day. But however one judges the "savior" motif, it undoubtedly had had an impact on its readers—and every instance of the Spectre to follow has had to contend with the memory of Michael Fleisher's great act of restraint.

Post-Fleisher Spectre

The concept of an "Earth-One" Spectre was never accepted by all readers, and the Spectre's last appearances after being dropped from *Adventure* simply ignited the question: The concept returned to the pages of *Justice League of America* (still edited by Julius Schwartz) in the 123rd issue (Oct., 1973), as a story which evoked the 1940s stream both in art (Dick Dillin followed the Bernard Bailey rendering of the characters) and carry as the Spectre used the same Ring of Life that had rendered Jim Corrigan to life in 1941. It was *Justice*'s second of two follow *Justice Society* members who had been killed in battle. There was no reference either

to the series in *Adventure* or to the Earth-One Spectre's "death" in *JLA* #53, though it was implied that the Spectre had died and returned to Earth from some spiritual realm.

In 1975, the Justice Society were at last invited to their own series in *All-Star Comics*. Though the Spectre never appeared in this short-lived new series, he did turn up in a one-shot "spin-off" by the regular *All-Star* team of Paul Levitz and Joe Simon—"The United Groups of the Justice Society" (DC Special #29, Aug./Sept., 1975). This tale de-

Grotes #66 featured the return of the Flasher-style Spectre, a more physically dynamic dark figure.



scribed how the JSA's original roster first joined together in 1940 to defeat a plot of Adolf Hitler, who had the aid of the apocalyptic Spectre of Destiny in his rebellion against a fleet of Mars warships. The Spectre of this story seemed to bear the influence of the Orlando Fleisher in conception of the character.

Levitz and Simon also worked together (along with comic-scribe Paul Kupperberg) on *Adventure* when a double-crossover featuring every character who had ever appeared in the title, all in one story. Once again the Spectre was summoned (this time by the Phantom Stranger) to help fight against a power that could warp the Earth itself. In the end of the adventure, he returned to a "nether realm" that was apparently new to him.

The Spectre's numerous incarnations, and his near counterparts, were explained by Len Wein and Jim Martin in DC's *Comic Features* #79 (January, 1981). In this narrative story, the Spectre conference Superman when the latter revealed the reality that lies beyond the physical universe. Acting externally as a surrogate for his Master, the Spectre taught the Man of Steel a valuable lesson regarding power, pride, and responsibility.

At almost the same time, *Grotes* #109 (Feb.-Apr., 1981) featured the last-ditch return of Michael Fleisher's interpretation of the character, as the Spectre unslashed with D. C.'s Phantom Stranger's old

scholarship to a third great story written by Paul Kupperberg. Jim Corrigan was still on the list, but the Spectre was still slaughtering criminals, and journalist Ariel Cleveland, now joined by Barbara Thompson, was still on hand. As an *DCP* '78, the isolation of the story came when the Spectre, following the will of the "Masters," brought a hero (this time Dr. Do) to a moment of self-awareness. The story was not terribly distinguished, but it did feature an unusually brief involvement of the Spectre in a symbolic dark figure.

Michael Fleisher and Jim Agnew themselves returned to handle the Spectre, once more in *Star* and *Real* (late 1981), another assignment with the *Justice League*. Although, the version of the Spectre they presented here was more reminiscent of the '60s interpretation than their own early "the work" that went on previous depictions of winged men, but there was an explicit battle between the Spectre and a powerful wizard on the novel plane (the use of being that had never appeared in *Adventure*).

Back to the Past

A few months prior to the Spectre's appearance in *AMF*, however, DC published a new series that would greatly affect all the company's Earth-One characters. *All-Star Squadron*, created and written by Golden-Age hall-of-fame Thoma, featured the 1940s adventures of a super-team functionally composed of all DC and Quality Comics heroes active during the Second World War. As a founding member of the Squadron's "core" organization, the Justice Society, the Spectre inevitably played a role in the series—though as could be expected, Thoma blamed the modern comics writer's difficulty with making the Spectre "work" as a team member, and the character's limited appearances were few.

Thoma did assert an important, long-standing criterion, however, in the *Adventure* story which opened the series—why didn't he precisely all powerful Spectre was World War I's very beginning? As recorded in *All-Star Squadron* #9 (Dec., 1981), the Axis leaders used the combined powers of the Holy Grail and the Spear of Destiny to set up a psychic field that prevented the Spectre, as well as other powerful heroes like Superman and Green Lantern, from entering the Axis "sphere of influence" without



The Spectre often to destroy Earth-2 to save the JSA. They refuse his generous offer possibly because they know them better (Walters' in the wings anyway)



In Swamp Thing Annual #2, Alan Moore and his collaborators manage to capture the haunted power, the awesome remoteness, and the pathos of the Spectre more effectively than virtually anyone else ever had.

becoming mind-slaves of the entity's power.

In later issues, the Spectre appeared with the aid of the Justice Society in Thomas' adaptation of the B&N original old story where three (including the "Black Dragon" meeting in All Star Squadron #10), and was prominently featured in a couple of other storylines. The Freedom Fighters' comic newspaper in #13-15 once again (though for the first time chronologically) placed the Spectre between Kullak and to collect murder in Two and 1, in this instance, while in #13-15, the Spectre laid out the power of an evil energy, the three-eyed demon, person named Kullak (who had first appeared in the Spectre story in All-Star Comics #7), after the latter took the Ring of Life. As Kullak's trait, the Spectre manipulated Dr. Fate and proceeded to battle the other members of the Justice Society, including the Ring of Life. "Ring of Life" had to ally with the Spectre's Ring, enabled the Squadron to defeat Kullak and eventually, over their plight, from the Spectre's grasp.

Considering Roy Thomas' well-known penchant for status contests, it was hardly unexpected that he would eventually address the problem of the Spectre's tangled history. Since the real of the character's roots in All-American, DC had basically ignored the "Satan Spectre" question, now coming an article by Clay Bullard in the company-sponsored comic All-American #10 of DC Comics that appeared that one Spectre had had adventures on Earth One, Earth Two, and over Earth Prime.

Thomas' original plan was for a Spectre graphic novel, to be distributed by Jerry Ordway, but this never came about. His idea about the character's history eventually appeared in an abbreviated form in the second issue of the Swamp Thing America #1. The Justice Society (Nov. 1985) The DC had been accused of warlike treason, and in the wake of the Congressional hearing on the matter, the Spectre made a dramatic appearance and offered to arrange his future history on their account, even to the point of increasing their secondary world while he created Earth-Two staff to "serve" like an "average apple". The end of the Justice Society reposed his office, of course, and the Spectre, when the Spectre came upon his last words.

Within the last pages of his appearance, however, Thomas

outlined several important points. The Spectre's characterization is a simple, somebody figure who could really melt out a planet, occupied in his usual portrayed in All-Star Squadron (which he was considered old and beheading, but still recognizable because), made it clear that his personality had changed considerably over the course of his career. As explained by Dr. Fate, the Spectre had "become" not "become" new from that human past. However, in his, all ghost, form, "as it is now," also, it was not so clear-cut in the mind that the Spectre had "popped up from time to time in the Jim Corbett of an alternate Earth."

Again, these revelations placed, at least in part, how the Spectre had managed to have adventures on Earth-One, and why he has been "obsessed" in most of his last stories. These were still unanswered questions—why go to Earth-One? and what happened to Earth-Two's mental Jim Corbett—which would likely have been resolved in the Spectre graphic novel, which was still a possibility at this time. Within a year, however, such questions would be resolved more—still, for the moment, Roy Thomas had solved up the Spectre's legend considerably.

Moore's Spectre

At about the same time as the Junior Society members, the Spectre received one of his finest treatments ever in the pages of Swamp Thing Annual #1, by Alan Moore. Since Swamp Thing had taken the Chondy Gardner's outline on pages 18 and 19 provided one of the most memorable moments in this matter story, as the Swamp Thing and his companion, the Phantom Stranger—standing in complete darkness in the forest and between flowers and Red—was suddenly consumed in a ball of white light that grew wider and wider before them, and it was finally revealed to be the giant, opening eye of the Spectre.

Acting as the witness of the horrendous, the Spectre forbade the passage of the Swamp Thing over the infernal regions on his quest to escape the end of Abigail Cable. The Spectre declared that of the woman was imprisoned in Hell, it was for her, and her release from death would make him find it meaningless. Only when the Stranger reminded the Spectre of Jim Corbett's own resurrection from death, did the Spectre relent—and then, it



The Spectre's efforts to stop the Anti-Monitor result in his being put in a cage. (From an untitled Swamp Thing comic.)

soon took out of him his companion.

Within only six pages, Alan Moore and his collaborators had managed to capture the Spectre's power, the infinite remoteness, and the pathos of the Spectre more effectively than virtually anyone else ever had. The Spectre would be returning in Swamp Thing, but not, however, before participating in DC's most important project of the 1980s—*Crucial* to Infinite Worlds.

The Crisis

Originally, writer Mike Wolkstein did not intend for the Spectre to play a significant role in this matter story, and in his last appearance (pages 41 and 7), he was little more than another costumed figure. With the right mind, however, a more prominent role was foreseeable when a great cry heard throughout the surviving partially-destroyed Earth was revealed to have emanated from the Spectre—an impulsive colossal howling over the Earth in a full-page illustration by co-writer George Puzos that ended centuries of the crisis when the Spectre had held Earth apart with his own strength.

The Spectre took other steps on stage #40, bringing a halt to the "Villain War" and revealing that the Spectre was the Anti-Monitor, and the journeying to the beginning of time to prevent any post-crisis universe from coming into being. A collection of Swamp Thing stories, the Spectre in traveling to keep the Anti-Monitor, but their moral stance would not prevent anyone from, then,

in a move suggested by Steve Davies, the Spectre grasped the entity's hand (which had become "the hand that created the universe") and used it to Green Lantern #10 and again in Crisis #7, and grappled with him to prevent him from unleashing the anti-matter which would make the multiverse his single. Drawing on the power of the other mortal heroes of the Earth, the Spectre reached his last will, as the dramatic moment, everything around the Spectre shattered into nothing.

In the next issue of Crisis, the other heroes woke up in the present to find that nothing had in fact been changed—these was now only one post-crisis-universe, the Spectre, however, lay in a coma (one which would not awaken by the remainder of the series, thus making the final battle against the Anti-Monitor in issue #6).

Meanwhile, the spiritual life of the universe had been weakened by the Crisis, allowing a group of sorcerers known as the Magus to attempt an overthrow of Heaven itself, as depicted in Swamp Thing #49 attempting to prevent this calamity. The Swamp Thing and the Phantom Stranger (created by Moore) once again encountered the Spectre in the "halfway universe" between Heaven and Hell (later, in The Last Days of the Author Series, Swamp Thing's return was told that only a "part" of the essence of a still-conscious Spectre appeared in this Swamp Thing story; the Spectre's role in the tale bears much of its impact if this explanation is acknowledged, however.)



The Spectre makes a return visit in Swamp Thing #48

The Spectre told the group of heroes that he had allowed the entry of the Bizarros to pass on its way to wipe the great evil that would level Paradise, but that when that entry ended, he himself would be present as "the final champion of all those which speak in all things" to destroy the enemy forever. The other heroes were not impressed, with Dickson noting the specter (after the Spectre had departed) that the Spectre had let the necessary through "he had less something big enough to scrap with."

The Spectre did show up to "warn" with the awakened evil in Swamp Thing #52, making another of the most dramatic moments of his career. Following the entry's defeat at the hands of Dr. Fate, and a host of angels. Appearing as a cosmic, the Spectre confident he began to wrestle with the dark shape, only to be absolutely overwhelmed by a power infinitely greater than his own. The entry cost the Spectre itself, and the "last clean man" was left once living, carried and hoodless on the ground, weeping, begging for God to forgive him for his failure.

Post-Crisis Depression

As it turned out, the evil entry did not destroy Heaven after all, and the Spectre, like the end of the Universe, survived. Following the aesthetic high point of this appearance, however, came a less satisfying, though more dramatic chapter in the Spectre saga—the alienation of the Last Days of the Justice Society Special. This book, originally scripted by Roy Thomas, was a "post-Crisis" project intended to end the careers of most of the JSA members—without making it impossible to revive them at some future date. To this end Thomas devised a complicated plot that apparently

went through some revisions, and which, in its finished form, contains notable inconsistencies. Basically, the story revolved around the idea that during the Spectre's Crisis-induced coma, a portion of his power needed back in time to 1941 and somehow combined with the psychic energy of the Spirit of Vengeance, allowing itself to enter the body of Godfathering (the "Twilight of the Gods" of Romantic myth) and send the whole Universe up in flames.

Somehow, then, calamity in 1941 did not immediately eradicate all future life, and the present-day Spectre, apparently mentally wound up by these events, managed to visit his fellow Justice Society members before disintegrating. Led by Dr. Fate, the JSA journeyed back in time to fight the last war of the Gods themselves. By dilating the focus of evil as it began, the heroes were able to prevent Godfathering, but at a great cost—for to prevent Hitler's dream from ever coming true, they would have to fight a battle over and over again through out eternity.

Not all the JSA shared this fate (which some lost, at least, found compensation)—Dr. Fate, Power Girl, and the Star-Spangled Kid were spared. Unsurprisingly, the Spectre did who survived his apparent "disaster" (even his career of fighting evil was over, nevertheless). As he explained in his old nemesis Fate only when his last voyage failed from the moment would the world be completely restored, and history proceed from 1941 as it was intended to do. "This only Master has called me home to his bosom. The Spectre of the Justice Society shall remain for all time from the time of mankind." And with those words the Spectre reunited Dr. Fate to his own world and time, turned over to his own again—and this time, at least, it would be good for real, and forever.

Such was not the case, of course. But even before the Ghastly Guardian returned to his own new status, he turned up in the last "Earth-Two" issue of All-Star Squadron (#60), with the indication that he will continue to appear as a Spectre member of the book, minus it is a new, post-Crisis edition. He also played a familiar role as an anti-hero in the last two issues of the out-of-continuity, DC Challenge, suitable for Keith Giffen's bizarre visual interpretation of the character in issue #12.

The latest chapter in the saga is being written right now by superstar Doug Moench and artist Gene Colan. Their version promises to redefine the character for the new, post-Crisis DC era, as the Ghastly Guardian gains a new mission and becomes less omnipotent. It is important to remember that the Spectre has been allowed to manifest proud many times over his alternate career, but has managed to remain one of DC's most fascinating characters. If Moench and Colan can avoid the conceptual weaknesses that have previously plagued the Spectre, while retaining the qualities that gave him his original, emotional appeal, then this career and event arc should be a popular success story.

The Spectre Checklist

I. His Own Series

More Fun Comics #52-64
All Star Comics #1-2
Showcase #50, 51, 54
Spectre #1-8
Adventure #103-106

II. Other Appearances

All-Star Comics #5-23
Justice League of America #86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Renegade releases

MARCH



FROM A PUBLISHER WITH A SENSE OF HUMOR...



The Last Days of the Justice Society Special
DC Challenge #3, 12
Who's Who #3



C

OMICS

in review

by Gerry Jones

direct distribution outlets, as far as I can remember, since dates have no known

IS FINE COMICS OF 1994

THE LEGEND OF WONDER WOMAN
Comic, miniseries

Over all, this wasn't a very good year for DC. The best they published was Frank Miller's *prophecy* and two Alan Moore projects gave them some gleaming high points, and the Byrne *Supergirl* brought them high visibility and sales. But most of the line was staggering under the burden of a massive and uncompetitive continuity, while every writer and artist seemed to be tripping over everyone else's huge, badly needed characters.



For this series, Trina Robbins had the great good sense to cut through the whole controversy issue and just present the story she wanted to tell, which was a kind and deeply personal tribute to the *Wonder Woman* of the early 1960s. In fact, Robbins, the creator out of the franchise and most charming woman of the year, wrote the looting history of comics and myths and had forgotten her childhood comics. It's surprising to see an artist in contact with things out of the industry, special effects, and those readers of the *Saturday* who

staples and put kept her fingers on the line. I'd forgotten how wonderful sapper houses can look at just past bold outline, with lots of bright colors, and no halftones, shadow effects, or background clutter, until Robbins reopened my eyes. It's a style preferably suited to this side of a stillish child being taught the meaning of fireworks through his

adventures, with a truly antitypical
 behavior. *Amateur*

CHICAGO Multiple Choice, number

Taking off a limb at the end, she replaced by the wicker Croucht and Rainbow numerals and Whoa! alone, Croucht wasn't up to its usual height last year. Still, it remained a very lively and very personal effort by Mark Frazier and



Dan Spiggle, and in cancellation was a great disappointment. My world won't be complete again until it returns.

**POWER PARKER, THE SPEED-
SAVING SPEED-SENSITIVE POWER-
LOCK, POWER-STEERING**

Disappointed by the scarping of Peter David, this was a colorful, learned, beautiful scene, a solid example of a modern manuscript. Peter-love comic. David was able to tell a wide variety of stories—light with super-villains, a Dr. Strange sort, the tale of a confused little kid with demonic powers, constant changes—equally convincingly and with smooth integration. The many characters who perished through the pages were varied and vivid, revealing the best days of the Web-Master. The art, by various craftsmen hand, was never great but usually wonderful, with lots of attractive freedom by Bob McLeod. Painted what I think by when I did last checking to see a pleasurable, somewhere.

195, 1980) (Sungate Press, reprint).

It wasn't the best year for Mr. Tree, rather, but as long as she's still tough and snappy and killing people there's still hope for comics. This is a comic that early disappointments, with



Mrs. Collier's full and steady salary (even though his previous work is here named as no other projects) and Terry Drury and Gary Katch over. And all, in this roller-coaster business, that fact alone is worth celebrating.

HEAT STUFF (Penetration, regular)

The prototype, hairy, violent, freemason, ugly, boxer, purple, wacky world of Peter Dinklage's *Washington*. How many comics can you think of that are just a wide-open showcase of one creator's talent? He used more of these

Paul Slag is the lead human resource on the roads...and it should be noted that while at hand with The Doughty well, Gary continues the company.



AMAZING HIGH ADVENTURE

This was a tiny, cool blast of fresh air in a closed, stuffy museum.

[illegible]

SPACE TALK (Marvel Comics, regular series)

A senior woman, a similar concept. Nick is somewhat of a dancing high achiever but in many respects during the 1980s Nicky was a fascinating link between conventional "woman" mainstream contacts and the black and white alternative scene. Clever, there was some gabage. Sometimes the women got a little rough up in being laid on. But these things happen when you sell chemicals, and when Larry Hanna seemed to take plenty of them. He got in the sugar plot of "Black & Gold" by the late Paul Hankins, a funny, surreal scene.

REVIEWS

Boader would develop some of his plans more fully, and if the an-
nouncement is successful, this could
be a shot one.

4. **PLATE NUMBER** (BIC Codes)

Finally I came to the true corner that truly stand head and shoulders above everything else done last year. To each their, say that and is better than another, a hard to justify. Each is a perfect evaluation of itself.

smaller droplets—then venting that air back into the main pump superol into the orbits of pure nitrogen. Simply by venting, these common gases to breakdown the entire system.

Enough has been written about Blackmore and Alan Moore; that I don't need to add much to it. It is



Low and Rockets: long, angular
slender



the ultimate resolution on the death
out of the super-hero. Does it super-
hero the death with the least game that
wins that? Moore brilliantly exposes
the weakness, the madness, the loss,
the horror, the fear, the desperation to
conquer feelings of emptiness,
that underlie the heart of the super-
hero concept. He tells an inter-
esting hero conquering the forces, or the
absence of power, in modern America
until suddenly we realize he's
conquering the cosmic forces, them-
selves, and those of us who support
them, and himself as a creature of
them. We'll never be able to look at
super-heroes, or at ourselves as
readers, the same way again.

B. LOWE AND BUCKLEY (Faint)

The most vivid, poignant, most honest of these are up top, where the author, in the form of a character, writes out the "chances of obtaining a career" out of the "high probability of success" come both *royalties* and *books*. These are living, ongoing stories, drawn not from the walls of some book library but from the corner of human experience, adding through the very personal and very powerful styles of Gilbert and James Hervey Hunter. For Gilbert, this had been one of his best years, as he took his "chances" and wrote a novel, a magazine, a legislative brochure, business letters, housewren romances, and the many but infamous world of the job market. His power as a writer and cartoonist seemed to increase with every effort, and by year's end I could look back understandingly at my favorite graphic moments. But James it was not such an unambiguously potent year, but one of the "deviations" of the "chances of obtaining a career."

There is just one such, then.



REVIEWS

Aw, Maggie moves in with her
taping ball of an arm, and we find
out more, and for all that Maggie and
Maggie really are... really do...
well. You know.

B. CHANDRASEKHAR Nov. 22, 1959

It may seem like a shame to spend money on a book that is so much more than a book. Marvel never acknowledged it as such in its packaging. But Miller's seven-issue miniseries of *Daredevil* is different and independent from issues appearing in 1985 as was the *Ultimate Iron Man* series. It is a book about the regular run of the series that is not a collection of the series. It is not simply an issue of that miniseries. *CONNECT* continuously made it unique. This series stands as independent, and as such, as the *Daredevil* connection. It may seem like I think it's a waste of money to buy a book that is a work of art, but only those who are hard-hitting and comic, but honest and subtle and very conscious of the needs of his fan, the extraordinary depiction of Miller's *Daredevil* in *CONNECT*, and the Page Book, produced in the city, is perfectly balanced in its own place, and for the first time back to humanity and dignity, led by the figure of *Ultimate*. For one of the very few times in the world of comics, a book was truly



Miller's run as Governor stands as tall as (if not taller than) his work on *Dark Knight*.



As far as I'm concerned, *Shattered* ended with more #213, his long struggle brought to a moving and beautiful conclusion. Miller's reaction of being and of not being was, so convincing, so movement with deeply felt religious allegiances, that I thought he might have recognized the darkness that haunts his work. His subsequent work with the *Immense* shows that he hasn't, but that doesn't weaken his *Shattered* at all. And David Mamet's efforts do a fine job of translating Miller's stalling, going round into pictures for this project. I think he was a more appropriate show than the Miller of *Dark Angels* would have been.

3. BATHAN: THE DARK KNIGHT (DC)

Still, let's face it: *Moereno* might not win just Frank Miller's prize. He reminds me of one of the 1940s film Chicago stars. Something is not healthy against all the hypebole, the stress, the adulation, making me look for flaws. And the flaws are there when I look. Miller's *Moereno*



Dark Knight remains the comic of the year, despite its flaws—especially as a trawler of references.

Individuals were naive and untrained, but most decisions were made on a single test person. The results are discussed below.

leading on a frustration that clouds his perception. But what he did with *The Dark Knight* like what the *Batman* did in the *Batman*, doesn't leave much room for argument. It was the most powerful force in American comic books last year.

Dark Knight, more than anything, was a triumph of coloring. I like that. There's been a lot of talk about Miller's plot, his characters, his writing, his conception of the *Batman*, his apparent social and political comments. All of those elements would have made a good comic, an absorbing one, but not a great one. What made *Dark Knight* great was the drawings. The crowd, the reflecting lenses exploding into jagged violence and unbridled offhiss. When Batman's cornered, versus struggles of his having been introduced as a symbol of order, the *Batman*, a madman's portrait of evil, breaking his own trick. Superman, a devoted darkness in the face of man's unbridled power, Batman on a black horse, never and never made flesh, a mockery of a hero made worse by a menacing mockery of a world. Maybe the power and the huge popularity of this system on said against the *Batman* and "Wonder" once and for all. The best of these images is more enough to see one, at least minimally, in Miller's vision. That's the unique magic of comics. That's Miller's greatest gift.

There was also a uniquely important reason for its packaging, its presentation, and the attention it gave

read. DC is to be congratulated for everything it did in bringing this project to fruition. And that coloring! Was to be the best piece of coloring color in the last and perhaps of a comic book story. Black and white here, luminously brilliant there, sickly yellow discolored, the best were always where patterns in the design. These were moments—when the look of normal comic books simply would not have been enough—when Lynn Miller seemed to break through to another plane. Miller should keep the coloring, by whatever means necessary, even if he has to study for it.

I don't know whether *The Dark Knight* will hold up over the years, whether it, like a great *Carl Barks* or *Will Eisner* story, will be as fresh in 40 years as it was when it came out. Miller is such an extraordinary talent that he seems to have mastered it so quickly to be discovered, it by the fourth volume of *Dark Knight* is already scored in through writing, like that even said to be done again. But maybe it doesn't matter how he works today. He's an apocalyptic artist, in a medium with an apocalyptic view of itself. He exploded in 1976. Every one of us took the shock waves.

And now, finally, a quick nod to the direction of what, only really by the greatest comics published in 1980, these reports of mainstream press. *The Spirit*, *Silver Centurion*, *Myra*, *The Angel*, *Black*, and *New York*. *The Big City* from *Kirby*, *Sin*, *Power*, *McKee*, *Moore*, *Donald*, *Duck*, *Chick*

Scrooge, and *Rich* *Disney's* *Comics* and *Seren* from *Gladden*, *Joy* and the *Future* from *Flying*, *Brown*, *Mac*, *Sereno* from *Dragon*, *Lady* *Press*, *McKee*, *The* *Comptons*, *E.C.* *Super* *Paper*, and *Power* *Motion* from *Photographic* *Books*, *The* *Cart* *Books* *Library* from *Amber*, *Ramsey*, *Alphons* from *Marvel*, *Sharon* *Schulze* from *Paper* *Imagination*, and *Energy* *Kat* from *same* and *book* *publishers*. If you're not of those young ones who think comics only got good recently ditch these out. Even if you don't... check 'em out.

No that's it. I'm done, and I'm tired. I'm sure I've missed some the comics, some I forgot about, some I didn't read. If you think I've left out something indispensable, let me know. Maybe you'll help me discover something. Now I'm going to be done and read for a few weeks... you'll have to live without me next issue. But true not to be like *MacDonald* will charm you and when you read you'll forget I was even here.

And next time I say I'm going to review 25 comics in one column, would somebody please let me see the head and see me up? *

General *Issue*, we all know by now is the co-author of *The* *Batman* *Superman* and the *Comic* *Book* *Library*, a *Coordinating* *Editor* to *Historical* *Comics*, and a *center* for the *history*, *TV* *Comic* *History*, and other things. He and his frequent collaborator, *Will* *Moore*, are currently developing a comic book that's going to do the world.



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#17

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AMAZING READERS

R.T.
Loudreiff, NY
More Awards!

I'm very impressed with your current work, issue #90 was great. I especially enjoyed David Pender's top ten super villain occupies. I know the villain had to appear at least two times before the top ten, but I think Batman Special #1, 1994 (Niche's What's Observed) mention.

I also think with all the awards being given out (Kitty, Eagle, etc.) I'll put in my 2 cents worth.

Go To: WHEAT: Alan Moore, Mary McInnis, John Ostrander, Chris Claremont, Frank Miller, Matt Wagner, Mike Baron, Walt Simonson, Howard Chaykin, Larry Rasmussen.

Top Ten Artists: Bill Sienkiewicz, Jackson Guice, Walt Simonson, Howard Chaykin, Art Adams, Mike Byrne, John Bolton, George Ponz, John Byrne, Alan Davis.

Best New Series: Birds of the Beak, D.P. Kirby.

Best Ltd. Series: Legends (you, our Magazine, History of the DC Universe).

Best Current Magazine: Amazing Heroes (if this doesn't get my latest published nothing will.)

★ Cost: But hey, I'll encourage everybody to go down any day.

JIM FOWLERSON
Calgary, Alberta, Canada

Not a Fan of Jim or cat

and you would want to another distribute again. In a recent editorial, the late Howard Chaykin and Marvel's Jim Starlin. Her main point of arguing was the importance of the Star Brand nation to the Eclipse logo and the continuity of the Star Brand process to that of DC's Green Lantern.

A thought no one will believe me,

I am not Jim Starlin's number one fan and am not on the Marvel payroll. I am anything but. Personally, I find the man's editorial policies repulsive. Almost single-handedly, he has convinced the former House of Mice, driving out such stars like Byrne, Miller, Sienkiewicz, and O'Neil away, and in the process, has turned the most conservative comic book company into cheap imitations of the early '60s DC. More than anyone else at Marvel, his machines and styling in the Kirby case beyond the actions of a servant.

Back to you now, it's the Star Brand nation is so similar to the Eclipse logo (which it is, by the way), why doesn't Eclipse do something about it? Is it a nation where people can each other in the drop of a hat, why hasn't Eclipse taken Marvel to court? If you don't believe

me, look at the case where Harvey Comics and the courts to prevent Marvel from publishing Reed Ry. seems to me that syndicate and Eclipse would rather do nothing and see the opportunity to teach about "Good must fight at Marvel." Not a very professional attitude.

As for the Green Lantern rip-off's accusations, I am truly surprised that someone of your level's experience at the comics field would make such a mistake and downplay another claim. It's like saying every system, printer, drawing, or screen-film error that was a similar idea is nothing from Aquila Chrome, Mickey Spillane, or later Austin. The reason DC hasn't used it because they know that any judge or jury would laugh them right out of court.

Don't the creation of an idea matter more than the idea itself any more? In Star Brand, the artwork by John Byrne is a decidedly standard Marvel fan, but the Jim Starlin's artwork isn't too bad at all. Indeed, they're kind of fun to read. No loss in authority than R.A. Jones and so



Now Universal is nervous does not have everyone running away from someone like the government. Even a hero like the Man has a past life to make up for his rather bad nature. Look at the James Bond films. Bond can be rather bad, but especially when played by Roger Moore (James Connery is far more successful portrayal of the same character). But the villains are the characters which are remembered best. You name your favorite Bond villain and you'll see a character and his body guard. They had eyes, and you could get into having all that gold.

• Lila right -47

KELLY KID
to Chris Shivers, MI

How About These Kauderites?

I have been reading Amazing Heroes for the last year or so and have really enjoyed it. I find the quality has gone up quite a bit over the last 12 issues or so. I particularly enjoy the covers that are dedicated to a single subject. I thought the Superman story was extremely well done and was even better than the Kirby story. Hopefully you will be able to work on a Stan Lee issue at some point. I cannot stand comic art in the early 70s and so me to be in The Man of the World and that sort of thing. Many people that can even come close to Jack Kirby had worked at

DC during this period, he might have done some outstanding work but I probably wouldn't know who they are. One of Stan's contributions to the world was letting everyone know you can really work working on these great books. Not only did the artist names appear as big as Stan's, but in the content of the books, it really seemed that Stan and Jack were partners (like when they showed up at Reed Richards and Ben Grimm wedding without dates). As a fan myself, I could not recall the names of Jack Kirby, Don Heck, Steve Ditko, Gene Colan, Archie Goodwin, Ray Thomas, John and Bob Kline, and Jay Morris, who each one was working on. I was also hearing DC had about all I knew about the people that worked there that Gardner Fox wrote some Justice League stories. Anyway, this is something that we should not forget about Stan the Man.

Your letter column is really good for a few laughs. It amuses me whenever some people get other comic books, especially the ones written to tell us how much Marvel is. You can almost see these people falling at the mouth in their seats. I could give these opinions a little more respect if they didn't seem so general. Some of the names called does get a little noisy, though I can't begin really to explain it. What DC has been doing is fairly. New versions of Superman, Batman, Wonder Woman, Justice League, Blue Beetle, and lots of others. Stan's Batman is really pretty

Byrne's Superman is closer to that point. I had high hopes for the new Superman but can't believe Byrne has already had Luther lose his powers from hypnosis instead. He has run out of plots already? Is he still talking about having through issue 80? Maybe working on Leg-ends directed team. What a disappointment that was. I vividly thought Drexel would have some nerve part to play. I guess reading their work has made them take out of him. And I thought the Fourth Floor were over. I just wish they would have told me at the beginning the only point to it was to draw up interest in the New Frontier League and Super Squad. Or was about helping DC, but about all I know about the people that worked there that Gardner Fox wrote some Justice League stories. Anyway, this is something that we should not forget about Stan the Man.

And speaking of Superman, with the help of the Deacons he can now go into the past and change history. I thought the price was to make him less powerful and more believable. He can change history? Hmmm, well, then what can't he do? I am still shaking my head about that one.

Now about the fact that he was not invulnerable, but he has a Kryptonian shield. Well, he can't be hurt by a Kryptonian shield. He can't be hurt by a Kryptonian shield. He can't be hurt by a Kryptonian shield. He can't be hurt by a Kryptonian shield.

And speaking of the DC universe, can anyone explain how Batman is called "Batman" Superman if the club before the end of the Crisis? What

about Superman? Where do you find the old Superman, Lois, and Supergirl flow off to in the end of the Crisis? And what kind of information is that "discovery" having? How about an article about Krypton, the old city is a bottle? The author could explain why they still have Krypton even though he saved them from getting blown up with the type of Krypton. Or why did they have such a long up about how tall they were? If Superman put them on a planet by himself, he wouldn't be "in" because he was just that he was in the standard height around the universe and if you couldn't measure up, everyone would laugh at you? And why did Superman keep them in a bottle like greenhouses or something? Don't have any psychologists out there who could explain the real reason Superman did that? How about the Superman Rebirth Squad? Wherever the big guy got in trouble, the Kauderites with their bag-of-tricks-type members would know about it, around the bottle and come zipping in for the rescue. Yet none of them ever showed up being little with God like powers was better than being little and having to be a hero in a time. And those members of theirs, that was pretty impressive. Is that why Superman never used anything with Lois, because he was inhibited by the fact dozens of his people were watching his every move? And something there my life in the thought of using something really good? How did the robots and the Kandorians get it taught who was supposed to act

about Superman? Where do you find the old Superman, Lois, and Supergirl flow off to in the end of the Crisis? And what kind of information is that "discovery" having? How about an article about Krypton, the old city is a bottle? The author could explain why they still have Krypton even though he saved them from getting blown up with the type of Krypton. Or why did they have such a long up about how tall they were? If Superman put them on a planet by himself, he wouldn't be "in" because he was just that he was in the standard height around the universe and if you couldn't measure up, everyone would laugh at you? And why did Superman keep them in a bottle like greenhouses or something? Don't have any psychologists out there who could explain the real reason Superman did that? How about the Superman Rebirth Squad? Wherever the big guy got in trouble, the Kauderites with their bag-of-tricks-type members would know about it, around the bottle and come zipping in for the rescue. Yet none of them ever showed up being little with God like powers was better than being little and having to be a hero in a time. And those members of theirs, that was pretty impressive. Is that why Superman never used anything with Lois, because he was inhibited by the fact dozens of his people were watching his every move? And something there my life in the thought of using something really good? How did the robots and the Kandorians get it taught who was supposed to act

between Marvel and DC. Where DC characters seem to get stronger and add more power as time goes on, at Marvel, the characters seem to get weaker, especially villains. The old Superman could zip up with almost every power known to mankind and then he couldn't change history. The Flash was able to go through time and cross dimensions. On the other hand, when Hypnotic was at his peak, he seemed to need with the X-Men, leading the concept of them. Now if he gets any more informed, he'll need a wheel-chair to get around in. That might be another story: characters whose power-changes changed the more with so apparent reason. As always, Superman is the clearest case, but there are quite a few others. Remember when Green Lantern could fly? And the Superman? At one point he was stronger than Spider-Man, but when he fought Daredevil he was just a guy with a mechanical suit. Some times, well, and does the writer. Which will have control over the idea of change? She was able to design leaders under as her to increase the probability that she would be her. I'm sure there are dozens of others.

Anyway, I'm glad to see you are bringing back a form of the Top 100. Keep up the good work!

• "Star damage with a stick?" What a great image! It's a rock, stone! But I mean that as a compliment. -47

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